

Gerald Wensley Lytton

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TRANSLATION

OF THE

SATIRES

OF

AULUS PERSIUS FLACCUS.

7c

BY THE REV. M. MADAN.

*Mordaci radere vero.*

SAT. i. l. 107.

B. N. O.  
K. MADAN  
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## P R E F A C E.

**A**ULUS Persius Flaccus was born at Volaterræ, in Etruria (now Tuscany,) about the twentieth year of the Emperor Tiberius, that is to say, about two years after the death of Christ. Flaccus, his Father, was a Roman knight, whom he lost when he was but six years of age. His Mother, Fulvia Sissennia, afterward married one Fusius, a Roman knight, and within a few years buried him also. Our Poet studied, till the age of twelve years, at Volaterræ; he then came to Rome, where he put himself under the instruction of Remmius Palæmon, a grammarian, and Virginius Flaccus, a rhetorician; to each of which he paid the highest attention. At sixteen he made a friendship with Annæus Cornutus (by country an African, by profession a Stoic philosopher) from whom he got an insight into the Stoic philosophy. By means of Cornutus he became acquainted with Annæus Lucanus, who so admired the writings of Persius, that on hearing him read his verses, he could scarcely refrain from crying out publicly, that “ they were absolute poems.”

## P R E F A C E.

*He was a young man of gentle manners, of great modesty, and of remarkable sobriety and frugality : dutiful and affectionate towards his mother, loving and kind to his sisters; a most strenuous friend and defender of virtue—an irreconcilable enemy to vice in all its shapes, as may appear from his Satires, which came from his masterly pen in an early time of life, when dissipation, lewdness, and extravagance, were cultivated and followed by so many of his age, and when, instead of making them his associates, he made them the objects of his severest animadversion.*

*He died of a disorder in his stomach about the thirtieth year of his age, and left behind him a large fortune; the bulk of which he bequeathed to his mother and sisters; leaving an handsome legacy to his friend and instructor Cornutus, together with his study of books : Cornutus only accepted the books, and gave the money, which Persius had left him, to the surviving sisters of Persius.*

*Some have supposed that Persius studied obscurity in his Satires, and that to this we owe the difficulty of unravelling his meaning; that he did this, that he might with the greater safety attack and expose the vicious of his day, and particularly the Emperor Nero, at whom some of his keenest shafts were aimed: however this may be, I have endeavoured to avail myself of the explanations which the learned have given, in order to facilitate the forming my own judgment, which, whether coincident with theirs or not, I have freely set down*



## P R E F A C E.

*down in the following notes, in order that my readers may the more easily form theirs.*

*As to the comparisons which have been made, between Horace, Persius, and Juvenal (the former of which is so often imitated by Persius,) I would refer the reader to Mr. Dryden's Dedication to the Earl of Dorset, which is prefixed to the translation of Juvenal and Persius, by himself and others, and where this matter is very fully considered. For my own part, I think it best to allow each his particular merit, and to avoid the invidious and disagreeable task of making comparisons, where each is so excellent, and wherein prejudice and fancy too often supersede true taste and sound judgment.*

*However the comparative merit of Persius may be determined, his positive excellence can hardly escape the readers of his Satires, or incline them to differ from Quintilian, who says of him—Inst. Orator. Lib. x. cap. i.—“ Multum & veræ gloriæ, quamvis uno “ libro Persius meruit.”*

*Martial seems of this opinion, Lib. iv. Epig. xxviii. l. 7, 8.*

*“ Sæpius in libro memoratur Persius uno,*

*“ Quam levis in torâ Marfus Amazonide.”*

*On which the Scholiast observes, by way of note—*

*“ Grator est parvus liber Satirarum Persii, quam*

*“ ingens volumen Marfi, quo bellum Herculis*

*“ scripsit contra Amazonas.”*

*Nor were the Satires of Persius in small esteem, even*

## P R E F A C E.

*among some of the most learned of the early Christian writers—such as Cassiodore, Lactantius, Eusebius, St. Jerom, and St. Austin. This is observed by Holyday, who concludes his preface to his translation with these remarkable words—“ Reader, be courteous  
“ to thyself, and let not the example of an heathen  
“ condemn thee, but improve thee.”*



A U L I



AULI  
PERSII FLACCI  
SATIRÆ.

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THE  
SATIRES  
OF  
AULUS FLACCUS PERSIUS.



## P R O L O G U S

A D

## S A T I R A M I.

## A R G U M E N T.

" *The design of the Author was to conceal his name and quality.—He lived in the dangerous times of Nero, and aims particularly at him in most of his Satires: for which reason, though he was of equestrian dignity, and of a plentiful fortune, he would appear, in this Prologue, but a beggarly*

**N**EC fonte labra <sup>maris</sup> prolui Caballino:  
 Nec in bicipiti somniaſſe Parnaffo  
 Memini; ut repentè ſic poeta prodirem.  
 Heliconidaſque, pallidamque Pirenen  
 Illis remitto, quorum imagines lambunt

5

*Line 1. Caballine fountain.] A fountain near Helicon, a hill in Bœotia, ſacred to the Muſes and Apollo, which the horſe Pegasus is ſaid to have opened with his hoof: therefore ſometimes called Hippocrene, from the Gr. ἵππος, an horſe, and Κρηνη, a fountain.*

The poet in deriſion calls it caballinus, from caballus, which is a name for a ſorry horſe, a jade, a packhorſe, and the like.

The poets feigned, that drinking of this ſacred fountain inſpired, as it were, poetic fancy, imagination, and abilities.—Thus Virg. *Æn.* vii. 641; and *Æn.* x. 163.

Pandite nunc Heliconæ, Deæ, catuſque movete.

Perſius means to ridicule this notion.

2. *Have dreamed, &c.] Parnaffus is a mountain of Phocis, in Achaia, in which is the Caſtalian ſpring, and temple of Apollo. It was a notion, that whoſoever aſcended this hill, and ſtaid there for any time, immediately became a poet. It hath two tops, Cyrrha and Niſa, or, as others, Helicon and Cytheron, the former ſacred to Apollo and the Muſes, the latter to Bacchus. Hence our poet ſays—bicipiti Parnaffo.*

He



## P R O L O G U E

T O

## S A T I R E I.

## A R G U M E N T.

*poet, who writes for bread. After this he breaks into the business of the First Satire, which is chiefly to decry the poetry then in fashion, and the impudence of those who were endeavouring to pass their stuff upon the world."*

DRYDEN.

**I** HAVE neither moistened my lips with the Caballine fountain,  
 Nor to have dreamed in two-headed Parnassus,  
 Do I remember, that thus I should suddenly come forth a poet.  
 Both the Heliconides, and pale Pirene,  
 I leave to those, whose images the pliant ivy-boughs 5

He is supposed to allude to the poet Ennius, who is said to have dreamed that he was on Mount Parnassus, and that the soul of Homer entered into him.

3. *Suddenly.*] i. e. All on a sudden—without any pains or study—by immediate inspiration, as it were.

4. *Heliconides.*] The Muses, so called from Helicon. See l. 1, note.

—*Pirene.*] Pirene was another fountain near Corinth, sacred to the Muses; so called from Pirene, the daughter of Achelous, who is fabled to have wept forth from her eyes the fountain called by her name. The epithet pale, may refer to the complexion of Pirene pale with grief: or, as some think, is to be understood figuratively, to denote the paleness of those poets who studied and laboured hard to make their verses. See Sat. i. l. 124, and note.

5. *Those, whose images, &c.*] The poet feigns himself to be

an

Hederæ sequaces. Ipse semipaganus  
Ad sacra vaturn carmen affero nostrum.

Quis expeditivit psittaco suum *χαῖς*?  
Picasque docuit verba nostra conari?  
Magister artis, ingenique largitor  
Venter, negatas artifex sequi voces,

10

Quòd si dolosi spes refulserit nummi,  
Corvos poetas, et poetrias picas,  
Cantare credas Pegaseium melos.

an untutored rustic, and to write merely from his own rude genius, without those assistances which others have derived from the Muses and the sacred fountains: these, says he, I leave to such great men as have their images set up in the temple of the Muses, and crowned with ivy, in token of honour.

Me doctarum hederæ præmia frontium  
Diis miscent superis.

HOR. Ode i. Lib. i. l. 29, 30.

5. *The pliant ivy.*] The ivy bends, and entwines whatever it is planted against, and may be said to follow the form and bent thereof: hence the epithet sequaces. So, when gathered and made into chaplets, it follows exactly the circular form of the head on which it is placed, easily bending and entwining it. Some think that sequaces, here, intimates its following distinguished poets as their reward.

6. *Touch softly.*] Lambo properly signifies to lick with the tongue—hence, to touch gently or softly.

— *I, half a clown.* See above, note on l. 5.

7. *Consecrated repositories, &c.*] i. e. The temple of Apollo and the Muses, built by Augustus on Mount Palatine, where the works of the poets were kept and recited. See Juv. Sat. i. l. 1, note.

8. *Who has expedited, &c.*] Expeditivit—lit. hastened.—  
q. d. Who has made a parrot so ready at speaking the word *χαῖς*. This, like salve, ave, or the like, was a salutation among the ancients at meeting or parting: this they taught their parrots, or magpies, who used to utter them, as ours are frequently taught to speak some similar common word. See Mart. Lib. xiv. Ep. 73, 76.

9. *Taught magpies, &c.*] The magpie, as we daily see, is another bird which is often taught to speak.

11. *The belly.*] i. e. Hunger, which is the teacher of this, as of many other arts—the giver of genius and capacity—skilful and cunning to follow after the most difficult attainments from which it can hope for relief to its cravings.

11. *Cun-*

Touch softly. I, half a clown,  
Bring my verse to the consecrated repositories of the poets.

Who has expedited to a parrot his *χόμης*?

And taught magpies to attempt our words?

A master of art, and a liberal bestower of genius, 10

The belly, cunning to follow denied words.

But if the hope of deceitful money should glitter,

Raven-poets, and magpies-poetesses,

You may imagine to sing Pegaseian melody.

11. *Cunning.*] *Artifex-icis*, adj. See ANSW.

— *Denied words.*] This hunger is a great artist in this way, of teaching birds to utter human language, which naturally is denied them.

The birds are, in a manner, starved into this kind of erudition, the masters of them keeping them very sharp, and rewarding them with a bit of food, when they shew a compliance with their endeavours, from time to time. On this principle we have, in our day, seen wonderful things, quite foreign to the nature of the animals, taught to horses, dogs, and even to swine.

The poet means, that as parrots and magpies are starved into learning to speak, which by nature is denied them, so the scribblers, which he here intends to satirize, are driven into writing verses, by their poverty and necessity, without any natural genius or talents whatsoever.

12. *If the hope, &c.*] These poor poets, who are without all natural genius, and would therefore never think of writing; yet, such is their poverty, that if they can once encourage themselves to hope for a little money by writing, they will instantly set about it.

— *Deceitful money.*] Money may, on many accounts, deserve the epithet here given it. But here, in particular, it is so called, from its deceiving these scribblers in doing what they are not fit for, and by doing of which they expose themselves to the utmost contempt and derision.

13. *Raven-poets, &c.*] Once let the gilded bait come in view, you will hear such a recital of poetry, as would make you think that ravens and magpies were turned poets and poetesses, and had been taught to recite performances.

14. *Pegaseian melody.*] They would do this with so much effrontery that instead of the wretched stuff which they produced, you would think they were reciting something really poetical and sublime, as if they had drunk of Hippocrene itself (see above, note on l. 1.) or had mounted and soared aloft on the winged Pegasus.



## S A T I R A I.

## A R G U M E N T.

*This Satire opens in form of a dialogue between Persius and a friend.—We may suppose Persius to be just seated in his study, and beginning to vent his indignation in satire. An acquaintance comes in, and, on hearing the first line, dissuades the poet from an undertaking so dangerous; advising him, if he must write, to accommodate his vein to the taste of the times, and to write like other people.*

*Persius acknowledges, that this would be the means of gaining applause; but adds, that the approbation of such pa-*

## P E R S I U S . M O N I T O R .

P. **O** Curas hominum! ô quantum est in rebus inane! *vault*  
 M. Quis leget hæc? P. Mih' tu istud ais?  
 M. Nemo, Hercule. P. Nemo?  
 M. Vel duo, vel nemo; turpe & miserabile. P. Quare?  
 Ne mihi Polydamas & Troiades Labeonem

*Line 1. O the cares, &c.] Persius is supposed to be reading this line, the first of the Satire which he had composed, when his friend is entering and overhears it. Comp. Eccl. i. 2, 14.*

*2. Who will read these?] says his friend to him—i. e. Who, as the present taste at Rome is, will trouble themselves to read a work which begins with such serious reflections? Your very first line will disgust them—they like nothing but trifles.*

*—Do you say that, &c.] Do you say that to me and my writings?*

*—Nobody.] Yes I do, and aver that you will not have a single reader; nay, I will swear it by Hercules—an usual oath among Romans.*

*Nobody?] says Persius—Do you literally mean what you say?*

*3. Perhaps*



## S A T I R E I.

## A R G U M E N T.

*trons as this compliance would recommend him to, was a thing not to be desired.*

*After this, he exposes the wretched taste which then prevailed in Rome, both in verse and prose, and shews what sad stuff the nobles wrote themselves, and encouraged in others. He laments that he dares not speak out, as Lucilius and Horace did—but it is no very difficult matter to perceive that he frequently aims at the emperor Nero.*

*He concludes, with a contempt of all blockheads, and says, that the only readers, whose applause he courts, must be men of virtue and sense,*

## P E R S I U S. M O N I T O R.

*P.* **O** The cares of men ! *O* how much vanity is there in things !—

*M.* Who will read these ? *P.* Do you say that to me ?

*M.* Nobody, truly. *P.* Nobody ?

*M.* Perhaps two, perhaps nobody ; it is a shameful and lamentable thing. *P.* Wherefore ?

*Left Polydamas and the Troiads should prefer Labeo.*

3. *Perhaps two, &c.*] It may be, replies the friend, that here and there a few readers may be found ; but I rather think that even this will not be the case : I grant this to be very hard, after the pains which you have bestowed, and very shameful.

— *Wherefore ?*] Wherefore do you call it a miserable, or a shameful thing, not to have my writings read ? Are you afraid that I should be uneasy, at seeing my performances thrown aside, and those of a vile scribbler preferred ?

4. *Polydamas and the Troiads, &c.*] The poet dares not speak out

Prætulerint? <sup>trifles</sup> nugæ!—Non si quid turbida Roma  
 Elevet, accedas : examenve improbum in istâ  
 Castiges trutinâ : ne te quæfiveris extra.  
 Nam Romæ quis non—? Ah, si fas dicere ! Sed fas  
 Tunc, cum ad canitiem, & nostrum istud vivere triste,

out, therefore designs Nero and the Romans, under the feigned names of Polydamas and the Trojans, in allusion to Hæctor's fearing the reproaches of Polydamas (the son-in-law of Priam, and who is said to have betrayed Troy to the Greeks) and of the Trojan men and women, if he retired within the walls of Troy. See II. 2. l. 100, 105.

4. *Labeo.*] A wretched poet, who made a miserable translation of Homer's *Illiad*. He was a court-poet, and a minion of Nero.

5. *Trifles!*] So far from its being the miserable thing which you imagine, I look on it as ridiculous and trifling, nor do I trouble my head about.

— *If turbid Rome, &c.*] Metaph, from waters, which, by being disturbed, are muddy, thick, turbid, as we say.

If the people of Rome, says the poet, turbid, i. e. muddy, not clear in their judgment, having their minds vexed and disturbed too with what is written against them, disparage any work, and speak lightly of it, through anger and prejudice, I desire you will not agree with them in what they say, or accede to their opinion. The word *elevet* is metaphorical, and alludes to scales, where that which is lightest is raised up, and signifies undervaluing, disparaging, or, as we say, making light of any thing.

6. *Nor correct, &c.*] *Examen* properly signifies the tongue, needle, or beam of a balance, which always inclines toward the side where the weight preponderates—where this does not act truly, and in due proportion, it shews that the balance is false : how false it is, and, of course, how it may be properly judged of and corrected, may be seen, by weighing the same thing in a true scale, or by a true balance ; this will exactly discover the deficiency.

The poet, alluding to this, advises his friend not to attempt correcting one false balance by another : he means, that, if any thing should be amiss, which the people in general find fault with, yet it is not to be weighed or considered according to their opinion, which, like a false balance, is erroneous ; much less to be corrected by their standard of judgment.

7. *Seek not thyself, &c.*] i. e. Judge for yourself, by your own conscience and opinion, not by what other people say. The more exact meaning of this Stoical maxim seems to be—You can judge

To me?—trifles! do not, if turbid Rome should dispa-  
rage

5

Any thing, agree with it, nor correct a false balance

By that scale: seek not thyself out of thyself.

For at Rome who does not—? Ah, if I might say!—But  
I may

Then, when I have beheld greyness, and that our grave way  
of life,

judge of yourself better by what passes within you, than by the  
opinions of others; so, go not out of yourself, in order to draw  
just and true conclusions concerning yourself. The Stoics main-  
tained, that a wise man should not make other people's opinions,  
but his own reason, his rule of action.

The conscience is the test of ev'ry mind;  
Seek not thyself, without thyself, to find.

DRYDEN.

The poet seems to urge this sentiment upon his friend, in or-  
der to guard him against such an attention to popular opinion, as  
might lead him to assent to it, contrary to his own opinion, judg-  
ment, and conscience. In this view, it answers to what he has  
before said—

—Non, si quid turbida Roma  
Elevet, accedas. L. 5—6.

8. *Who does not—?*] i. e. Who does not leave his own judg-  
ment and conscience out of the question, and suffer himself to be  
led away by popular opinion? This is an apostrophe: but I  
think the name refers us to the preceding sentence to make out  
the sense. This view of it, furnishes a farther argument against  
trusting the opinions of others, since even they don't judge for  
themselves.

—*Ah, if I might say!*] i. e. Alas! if I were but at liberty  
to speak out plainly.

—*But I may, &c.*] Persius lived in the reign of Nero, a  
dangerous period for writers of satire; he was therefore, as he  
hints in the preceding line, afraid to speak out: but yet he will  
not quite refrain; the objects of satire were too many, and too  
gross, for him to be silent, and therefore he determines to attack  
them.

9. *When I have beheld greyness.*] When I have turned my  
eyes on the grey hairs of old age.

—*Our grave way of life*] Vivere, here, for vita, a  
Græcism—these often occur in Persius.

When

Aspexi; & nucibus facimus quæcunque relictis : 10  
 Cum sapimus patruos—tunc, tunc ignoscite. *M.* Nolo.  
*P.* Quid faciam? nam sum petulanti splene cachinno.  
*M.* Scribimus inclusi, numeros ille, hic pede liber,

When I behold, says the poet, the gravity and austerity with which we appear to live.

10. *Whatever we do, &c.*] The manner in which people employ themselves, as soon as they have left their playthings, and are become men.

Nuces, lit. nuts—and tali, little square stones, or bones with four sides—were the usual playthings of children. The nucēs were little balls of ivory, or round stones. See FRANCIS, *Hor. Lib. ii. Sat. iii. l. 172.*—Hence nucibus relictis, signifies ceasing to be children. See *Hor. Lib. ii. Sat. iii. l. 171—2.*

11. *Relish of uncles, &c.*] Patruus is a father's brother, on whom sometimes the care of children devolved on the loss of their father. The father's brother, thus having the authority of a father, without the tenderness and affection of a father, was apt to be very rigid and severe: this was so much the case, as almost to become proverbial; hence patruus signified a severe, rigid reprover. See *AINSW.*—Hence *Hor. lib. ii. Sat. iii. l. 87—8.*

—Sive ego pravè,  
 Seu rectè hoc volui, ne sis patruus mihi,

*Comp. Lib. iii. Ode xii. l. 3,* where we find—

Metuentes patrux verbera linguæ.

See also the note there, in edit. Delp.

The poet's meaning seems to be as follows—

“When I consider the vanity and folly in which we Romans (he speaks in the first person, as if he meant to include himself, to avoid offence) are employed, from our first becoming men to our old age, and, at the same time, that pretended and assumed gravity and severity which we put on, inasmuch that we have the relish or savour of morose uncle-guardians in our reproofs of others, and in our carriage towards them, though we are in truth as vain and foolish as those whom we reprove, then, then, I think I may be forgiven if I write and publish my Satires, when the times so evidently stand in need of reproof.”

— *I will not*] says the friend—All you say does not convince me that you should publish your Satires.

12. *What shall I do?*] says Persius—How can I contain myself? how can I controul my natural temper and disposition?

— *A great laughter*] Cachinno onis, from cachinnus, a loud laughing, a laughter in derision or scorn. *AINSW.*

— *A petulant spleen.*] The spleen, or milt, was looked upon



And whatever we do after our playthings are left;      10  
When we have the relish of uncles—then, then forgive.

*M.* I will not.

*P.* What shall I do? for I am a great laughèr with a petulant spleen.

*M.* We write shut up.      One numbers, another prose,

upon by the antients to be the organ of laughter. See CHAMBERS, tit. Spleen. Also the receptacle of the atrabilious, or melancholic humour. Hence when people are low-spirited or melancholy, they are said to be splenetic; so when they are disgusted and out of humour. Thus Swift, in his City Shower,

“Saunt’ring in coffee-house is Dulman seen,

“Rails on the climate and complains of spleen.”

Our poet gives his friend to understand, that he can’t take his advice to suppress his Satires; for that his spleen, which is of the petulant kind, and his natural disposition to laugh at the follies of men, make it impossible for him to resist the temptation of publishing.

13. *We write shut up.*] Persius having expressed his turn for satire, from his natural disposition, and having asked his friend what he should do, were he to be silent, and lay by his intention of writing—the friend gives him to understand, that he may indulge his desire for writing, without writing satires—“Do as others do, who indulge their genius for writing on popular and inoffensive subjects, some in verse, others in prose, shut up in their studies, for their greater quiet and privacy, where they compose something in a grand and lofty style.”—“Aye,” says Persius, interrupting him, “so grand, as to require a very large portion of breath to last through their periods and sentences, which are too bombast and long winded to be read by ordinary lungs.” The speaker uses the first person plural—*scribimus inclusi*—we—*nous autres* (as the French say). By this mode of speech, the pointedness and personality of what is said are much lessened; consequently the prejudice and offence with which a more direct charge on the persons meant would have been received.

Hor. Lib. ii. Epist. i. l. 117.

*Scribimus indocti, doctique poemata passim.*

“But ev’ry desperate blockhead dares to write,

“Verse is the trade of ev’ry living weight.”

FRANCIS.

— *One numbers.*] i. e. One pens verses.

— *Another prose.*] *Pede liber*—a periphrasis for prose-writing,



Grande aliquid—*P.* Quod pulmo animæ prælargus anhelet.  
 Scilicet hæc populo, pexufque togaque recentis; 15  
 Et natalitia tandem cum Sardonyche albus,  
 Sede leges celsa, liquido cum plasmate guttur

writing, which is free from the shackles of feet and numbers, by which writers in verse are confined.

14. *Something grand—*] The speaker is going on with his advice, and in his enforcing it from the examples of the writers of his day; but at the words *grande aliquid*, Persius interrupts him, as though not able to bear such an epithet as *grande*, when applied to the bombast and stuffian which were daily coming forth in order to catch the applause of the vulgar. In this Persius has, no doubt, a stroke at Nero's writings, some samples of which we meet with in a subsequent part of this Satire, l. 93—5, and l. 93—102.

—*Which lungs, &c.*] See note on l. 14. The word *anhelet* is well applied here.—*Anhelet* signifies to breathe short and with difficulty—to pant, as if out of breath—also to labour in doing a thing—and well denotes the situation of one who was to read aloud the poems and performances in question.

—*Large of air.*] Capable of containing a very large portion of air, and greatly inflated.

15. *Doublets these to the people, &c.*] Persius, as we shall find, by using the second person singular, l. 17, *leges*, and *collueris*, l. 18, is not to be understood as confining what he says to the person with whom he is discoursing, but means covertly to attack and expose all the poetasters at Rome, who strut themselves up to compose turgid and bombast poems and declamations, to recite in public, in order to get the applause of their ignorant and tasteless hearers.

The Monitor had said—*scribimus*, l. 13: hence the poet addresses him particularly, but, no doubt, means to carty his satire to all the vain scribblers of the time, and especially to those who exposed themselves in the ridiculous manner after described; not without a view to the emperor Nero, who was vain of his poetry, and used to recite his poems in public. See my note on l. 134, ad fin. and comp. Juv. viii. 220—30, and notes there.

I would observe, that in the arrangement of the dialogue, v. 13, 14, I have followed Mr. Brewster, whose ingenious version of Persius is well worthy the reader's attention.

According to the usual arrangement, whereby *scribimus indocti, &c.* is given to Persius, he receives no answer to his question, *quid faciam*, l. 12, but abruptly introduces a new subject; whereas, according to the above method, the Monitor very naturally begins an answer, which introduces the chief subject

Something grand—*P.* Which lungs, large of air, may breathe.

Doubtless these to the people, comb'd, and with a new gown, 15

White, and lastly with a birth-day sardonix,  
You will read, in a high seat, when with a liquid gargle you have wash'd

ject of this Satire, and the Poet as naturally interrupts, at the words *grande aliquid*, l. 14, in order to pursue it; which he does by describing the vanity and folly of these scribblers, some of whom, at an advanced time of life, when they ought to be wiser, are writing trifling and lascivious poems, and reading them to the people in public; this, with every disgraceful circumstance of dress and manner.

15. *Comb'd.*] Or crisped, curled, and set in an effeminate style.

— *A new gown.*] Made, and put on, on the occasion.

16. *White.*] *Albus.*—This can't agree with *toga*, therefore some refer it to man himself, as supposing him to look white, or pale, with fear and anxiety, for the success of his poem, and make it equivalent to *pallidus*.—*Hor. Epod. vii. l. 15*, says—*albus pallor*; and *albus*, in one sense of it, signifies pale or wan. *ANSW.*

But I do not see why we may not read *albus togâ recenti*, to denote the person's being clad in a new white garment—lit. white with a new gown.

His hair being first kemb'd and smooth, and then bedight  
In a fair comely garment fresh and white. HOLYDAY.

The Romans wore white garments, as a piece of finery, on certain festival occasions, as on a birth day, and the like. So Ovid—

*Scilicet expectas solitum tibi moris honorem,  
Pendeat ex humeris vestis ut alba meis.*

— *A birth-day sardonix.*] This species of precious stone, set in a ring, and worn on the finger, was reckoned a piece of finery, which the Romans were very ambitious of displaying. See *Juv. Sat. vii. l. 142—3*.

By a birth-day sardonix, the poet probably means a present that had been made to the man, on his birth-day, of this ring, which he wore on this occasion. It was usual to send presents to a person on his birth-day. See *Juv. Sat. xi. l. 84*, note.

7. *You will read.*] i. e. Rehearse aloud.

— *In a high seat.*] When authors read their works publicly, they had a sort of desk, or pulpit, raised above the auditory, by which means they could be better seen and heard.

Mobile collueris, patranti fractus ocello.

Hic, neque more probo videas, neque voce serenâ,

Ingentes trepidare Titos; cum carmina lumbum 20

Intrant, & tremulo scalpuntur ubi intima versu.

Tun', vetule, auriculis alienis colligis escas?

Auriculis! quibus & dicas cute perditus, Ohe.

"Quò didicisse, nisi hoc fermentum, & quæ semel intus

17. *Liquid gargle, &c.*] Plasma—a gargle, or medicine to prevent or take away hoarseness, and to clear the voice.

18. *Movable throat.*] Mobilis—i. e. pliant, tractable, easily contracting or dilating, according to the sounds which are to be formed.

— *A lascivious eye.*] Suiting the lewdness of his look to the obscenity of his subject. See AINSW. Fractus, N<sup>o</sup> 4, and Patrans, ib.

19. *Here.*] In such a place, and on such an occasion. The poet having described the reader's dress, preparation, and manner, now describes the effect which he had on his auditory.

— *Neither in a modest manner.*] But quite the contrary, betraying very indecent emotions.

— *Nor with a serene voice.*] Nor giving their applause with a calm decency of expression, but with a confused and broken kind of voice, like people agitated with disorderly passions.

23. *The great Titi, &c.*] The poet in derision calls the Roman nobles Titi, from Titus Tatius, a king of the Sabines: a peace being made between the Sabines and Romans, at the instance of the Sabine women, he became a partner with Romulus in a joint government five years. Persius means to exhibit a contrast between what the great Romans were in the days of Titus Tatius, and what they were now—hence calls them, ironically, ingentes Titi, the great descendants of Titus Tatius. See Juv. Sat. iii. l. 60, note.

— *Tremble.*] Are agitated with lust, at hearing the recital of the obscene performance, which enters their very loins, as it were, and irritates their most inward parts.

21. *Scratch'd.*] i. e. Titillated, irritated.

— *Tremulous verse.*] With the lascivious verses, which are read with an effeminate, soft, and trembling accent, suited to the nature of the subject.

22. *Dost thou, old man, &c.*] Persius, in this apostrophe, inveighs against these lascivious old fellows, who wrote such poems as are before mentioned.

Dost thou, who art old enough to be wiser, put together such obscene

Your moveable throat, and effeminate with a lascivious eye :  
Here, neither in a modest manner, nor with a serene voice,  
You may see the great Titi tremble, when the verses enter  
the loins, 20

And when the inwards are scratch'd with the tremulous verse.

Dost thou, O old man, collect food for the ears of others ?  
For ears, to which even thou, in skin destroyed, may'st say—  
“ Enough.”

“ For what purpose to have learnt, unless this ferment,  
“ and what once

obscene and filthy stuff, in order to become food for the ears of  
your libidinous hearers ?

23. *For ears, &c.* ] He repeats the word auriculis, in order  
to make his proof the more striking.

— *To which even thou, &c.* ] The poet's imitations of Ho-  
race, in all his Satires, are very evident ; in none more than in  
this line. There can be little doubt that Persius had in his eye  
that passage of Horace, Lib. ii. Sat. v. l. 96—8.

Importunus amat laudari ? donèc ohe jam !  
Ad cælum manibus sublatis dixerit, urge, &  
Crescentem tumidis infla sermonibus utrem.

— Should lust  
Of empty glory be the blockhead's gust,  
Indulge his eager appetite, and puff  
The growing bladder with inspiring stuff ;  
Till he, with hands uplifted to the skies,  
Enough ! enough ! in glutton rapture cries.

FRANCIS.

Thus Persius represents the reciter of the obscene verses to be  
so flattered, as to be ready to burst with the vanity created within  
him ; so that he is forced to stop the salsome applause and com-  
pliments of his hearers, with crying—“ Enough ! forbear ! I  
“ can endure no more !”

— Ohe  
Jam satis est !

HOR. Sat. v. Lib. i. l. 12, 13.

Cute perditus has perhaps a reference to the fable of the  
proud frog, who swelled till he burst. See Hor. Sat. iii. Lib. ii.  
l. 314—19.

24. *Unless this ferment.* ] The old man answers—To what  
purpose, then, is all my study and pains to excel in this kind of  
writing, unless they appear thus, and shew themselves in their

B 3 effects



"Innata est, rupto jecore exierit caprificus?"

25

En pallor, seniumque! O mores, usque adeone  
Scire tuum nihil est, nisi te scire hoc sciat alter!

"At pulchrum est, digito monstrari, & dici, Hic est,  
"Ten' cirratorum centum dictata fuisse,

effects on myself and hearers? In vain would you mix leaven with the dough of which bread is made, unless it ferments and lightens the mass; so all my science would be vain, if it lay dormant and quiet within me, and did not shew itself visibly to others, by being productive of such compositions which raise such a ferment in the minds of hearers. Fermentum here is metaphorical.

24. *And what once, &c.*] In order to understand this line, we are to observe, that the caprificus was a sort of wild fig-tree, which grew about walls and other buildings; and by shooting its banches into the joints of them, burst a passage through them, and, in time, weakened and destroyed them. See Juv. Sat. x. l. 145, note.

The apologist farther illustrates his meaning, by comparing his natural, as well as acquired talents, to the caprificus—these, having once taken root within, will burst forth, through the inmost recesses of the mind, to the observation of all, as the caprificus does through the clefts of rocks, or stone-quarries, or stone-walls: and "unless this were the case, what good would these inbred talents do me?"—The ancients reckoned the liver as the seat of the concupiscible and irascible passions. See Juv. Sat. i. l. 45, note. Here Persius uses the word jecore, for the inward mental part, which contained the genius and talents of the poet, and was to be broken through by the energy of their exertions.

26. *Lo, paleness and old age!*] These words are by some supposed to be the end of the apologist's speech, as if he had said—See how pale I am with study and application, and that in my old-age, a time of life when others retire from labour—and shall I meet with no reward for all this?

Others suppose the words to be the reply of Persius, and a continuation of his reproof—"Lo, paleness of countenance and old age!—and yet thou dost not cease from such vain toils!" See Juv. vii. 96—7.

—*O manners!*] Like that of Tully—O tempora! O mores!

q. d. What are we come to!—what can we say of the manners of the times, when an old fellow can write such obscenity, and can find hearers to approve his repetition of it!

27. *Altogether*



"Is within inmate, the wild fig tree, should come forth from  
"the bursten liver?" 25

Lp, paleness and old-age! O manners! is your knowing,  
then,

Altogether nothing, unless another should know that you  
know it?

"But it is pleasant to be shewn with the finger, and to  
be said—"This is he."

"For thee to have been the exercises of, an hundred curl-  
"pates,

27. *Altogether nothing, unless, &c.*] Persius here imitates a  
passage of Lucilius—

— Id me

Nolo scire mihi cujus sum conscia' solus,

Ne damnum faciam. Scire est nescire, nisi id me

Scire alius sciret.

What, says Persius, is all your science, then, nothing worth,  
unless you tell all the world of it? have you no pleasure or sa-  
tisfaction in what you know, without you exert a principle of  
vain glory, by cultivating the applause of others? Is this the  
end of your study and application? Scire tuum—i. e. scientia  
tua. Græcism. Comp. istud vivere, l. 9.

28. *Shewn with the finger.*] Here is an ironical prolepsis—  
the poet anticipates some of the pleas of these writers for their  
proceedings.—It is a pleasant thing, perhaps, you may say, to  
be so famous for one's writings, as to be pointed at as one goes  
along, by the passers by, and to hear them say—"That's he"—  
"that's the famous poet."

Horace disgraces one of his finest odes, by mentioning, with  
pleasure such a piece of vanity—

Quod monstror digito prætereuntium

Romanæ fidicen lyre.

Ode iii, Lib. iv. l. 22—3.

Cicero, Tusc. v. 36, mentions it as an instance of great  
weakness in Demosthenes, in that he professed himself much  
pleased with hearing a poor girl, who was carrying water, say to  
another, as he passed by—"There, that's the famous Demos-  
"thenes"—"Quid hoc levius? (says Tully)—At quantus  
"orator?—Sed apud alios loqui videlicet didicerat, non mul-  
"tum ipse secum."

29. *The exercises, &c.*] Dictata.—Precepts or instructions of  
any kind—particularly, and most frequently, lessons which the  
master pronounceth to his scholars; school-boys exercises.

AnsW. The poet continues his banter—

Is it nothing, think you, to have your verses taught to the  
children

“Pro nihilo pendas?”—Ecce, inter pocula, quærunt 30  
 Romulidæ saturi, quid diâ poemata narrent!  
 Hic aliquis, cui circum humeros hyacinthina læna est,  
 (Rancidulum quiddam balba de nare locutus)  
 Phyllidas, Hypsipylas, vatum & plorabile si quid,  
 Eliquat; & tenero supplantat verba palato, 35  
 Assensere viri—Nunc non cinis ille poetæ

children of the nobles at school; to have an hundred such boys getting them by heart, and repeating them as their lessons, or writing themes on passages of your works?—The poet, here, has a sting at the emperor Nero, who ordered his poems to be taught in the schools for youth.

29. *Curl-pates.*] i. e. The young nobility, so called, from having their hair dressed and curled in a particular manner

30—31. *Satiated Romans, &c.*] He calls the Roman nobility Romulidæ, dim. from Romulus their great progenitor; and he means hereby to insinuate, sarcastically, their declension and defection from the sober and virtuous manners of their ancestors. Comp. Juv. Sat. i. l. 100, note.

Here we see them at table, gormandizing, and filled with eating and drinking; then calling for somebody to repeat passages from the writings of poets for their entertainment, or perhaps that they might enquire into the merit of them.

31. *Divine poems.*] Dia, from Gr. Διᾱς, divinus. The science of poetry was reckoned divine; but the poet's use of the epithet, in this place, is ironical, meaning to satirize those productions which these Romulidæ saturi were so pleased with.—Quid narrent—i. e. what they may contain and set forth.

32. *Here.*] i. e. Upon this occasion.

—*Some one, &c.*] Some noble and delicate person, dressed in a violet-coloured garment, which was a sign of effeminacy, and greatly in fashion among such of the Roman nobility who were the beaux of the time.

33. *Something rankish, &c.*] i. e. Repeated something of the obscene or filthy kind, though with a bad voice, uttered through his nose, by way of preface to what follows.

34. *Phyllides.*] Phyllis, the daughter of Lycurgus, who fell in love with Demophoön, the son of Theseus, on his return from Troy, and entertained him at bed and board. He, after some time, going from her, promised to return again; but not performing his promise, she hanged herself upon an almond-tree.

—*Hypsipyle.*] Hypsipyle was the daughter of Thoas, and queen of Lemnos, who, when all the women in the island slew their male kindred, preserved her father; for which pious deed

she

"Dost thou esteem as nothing?" Lo, among their cups,  
the fatiated 30

Romans enquire, what divine poems may relate.

Here, some one, who has round his shoulders a hyacinthine  
cloak,

(Having spoken something rankish from a snuffing nostril)

If he hath gently sung Phyllises, Hypsipylæ, and some la-  
mentable matter

Of the poets, and supplants words with a tender palate, 35

The men have assented: now are not the ashes of that poet

she was banished. She entertained Jason in his way to Colchos,  
and had twins by him.

The poet mentions the names of these women in the plural  
number; by which we may understand, that he means any wo-  
men of such sort of character, who have suffered by their amours  
in some disastrous way or other, and have been made subjects of  
verse. *Elipho* signifies to melt down, or make liquid. Hence,  
to sing, or speak softly and effeminately. AINSW.

34. *Some lamentable matter, &c.*] Some mournful love-tale,  
either invented or related by the poets.

35. *Supplants words, &c.*] He does not utter the words in  
a plain, manly manner, but minces and trips them up, as it were,  
in their way through his palate, to make them sound the more  
apposite to the tender subject.

A metaphor, from wrestlers, who, when they trip up their  
antagonists, are said—*supplantare*.

—His refining throat

Fritters, and melts, and minces ev'ry note.

BREWSTER.

His dainty palate tripping forth his words.

HOLYDAY.

36. *The men have assented.*] The poet uses the word *vir*,  
here, as a mark of censure—that those who were called men,  
should be delighted with such verses, so repeated.

They all assented to the approbation given by some of the  
company.

—*Ashes of the poet, &c.*] *Cinis ille poetæ*—i. e. *cinis il-  
lius poetæ*. Hypallage.—It was the custom to burn the bodies of  
the dead, and to gather up their ashes, and put them into urns,  
in order to preserve them.

To be sure, the very ashes of a poet, thus approved by a set of  
drunken people, must be happy! Iron.

73. *Lighter*

Felix? Nunc levior cippus non imprimit ossa?  
 Laudant convivæ—Nunc non e manibus illis,  
 Nunc non e tumulo, fortunataque favillâ,  
 Nascentur violæ? Rides, ait, & nimis uncis 40  
 Naribus indulges: an erit qui velle recuset  
 Os populi meruisse? & cedro digna locutus,  
 Linquere nec seombrôs metuentia carmina, nec thus?  
 Quisquis es, ô modò quem ex adverso dicere feci,

37. *Lighter hillock.*] Cippus is a grave-stone, or monument; also a little hill of earth, such as are raised over the graves.

This line alludes to the usual superstitious wish which the Romans expressed for a deceased friend.—*Sit tibi terra levis*—may the earth be light upon thee!—The cippus marked the grave.

38. *The guests praise.*] Now they all break forth into the highest commendation.

—*Manes.*] Signifies the spirit, or ghost, of one departed—sometimes what we call the remains, or dead body.

*Sepulchra diruti, audati manes.* Liv. and this seems the sense of it here.

39. *From the tomb.*] Tumulus signifies an hillock, or heap of earth; also a tomb, grave, or sepulchre. ANSW.

—*Fortunate ember.*] Favilla (from *favere*, to shine) a hot ember; the white ashes wherein the fire is raked up.

Here it means the embers of the funeral pile, some of which were mixed with the bones in the urn.

40. *Violets spring up.*] It was usual among the Greeks and Romans, when they would extol a living person, to speak of flowers springing up under his footsteps; and of the favoured dead, to speak of sweet-smelling flowers growing over their graves. Perhaps this idea was first derived from the custom of strewing flowers in the way of eminent persons as they walked along, and of strewing flowers over the graves of the departed.

It is easy to see that Persius is jeering the person to whom he is speaking, when he mentions the above circumstances of honour and happiness, attending the writers of such verses, as are repeated to, and approved by, a set of drunken libertines at a feast.

Juvenal, on another occasion, has collected all the above ideas, as the gifts of the gods to the good and worthy. Sat. vii. l. 207—8.

—*You laugh, says he, &c.*] The defender of such writings is not a little hurt with the ironical sneer of Persius.—O, says the galled poet, you are laughing all this while; you are too severe upon us.



Happy? now does not a lighter hillock mark his bones?  
 The guests praise: now will there not from those manes,  
 Now will there not from the tomb, and the fortunate ember,  
 Violets spring up?—You laugh, says he, and too much  
     indulge 40  
 Your hooked nostrils. Will there be, who can refuse to  
     be willing  
 To have deserved the countenance of the people? and, hav-  
     ing spoken things worthy of cedar,  
 To leave verses fearing neither little fishes, nor frankincense?  
 Whoever thou art, O thou, whom I just now made to  
     speak on the adverse part,

41. *Hooked nostrils.*] *Uncis naribus indulges*—a phrase for indulging scorn and sneering; taken from the wrinkled and distorted shape assumed by the nose on such occasions. Thus Hor. Lib. i. Sat. vi. l. 5, where he is observing, that “*Matenas*” does not, as too many are apt to do, look with scorn and contempt on people of obscure birth,” expresses himself in this manner—

Nec———

Ut plerique solent, naso suspendis adunco  
 Ignotos.

The ideas of scorn and contempt are often expressed among us by turning up the nose.

—— *Will there be, &c.*] i. e. Is such a person to be found, who is so lost to all desire of praise, continues the apologist, as to have no concern at all to merit the approbation and countenance of the public?

42. *Worthy of cedar, &c.*] i. e. Worthy to be preserved. Cedar was looked upon as an incorruptible wood, which never decayed. From the cedar they extracted a juice, which being put on books, and other things, kept them from moths, worms, and even decay itself.

43. *To leave verses, &c.*] i. e. In no danger of being used as waste paper, either by fishmongers, to wrap or pack their fish in when they sell it, or by perfumers, for their frankincense or other perfumes. See Hor. Lib. ii. Epist. i. l. 266, &c. here imitated by Persius.

44. *Whoever thou art, &c.*] The poet here, after having severely satirized a desire of false praise, and empty commendation of what really deserves no praise at all, now allows, that praise, where properly bestowed, is not to be despised.

44. *Made*

Non ego, cum scribo, si fortè quid aptius exit, 45  
 (Quando hæc rara avis est, si quid tamen aptius exit)  
 Laudari metuam: neque enim mihi cornea fibra est.  
 Sed recti finemque extremumque esse recuso  
 Euge tuum & Bellè. Nam Bellè hoc excute totum:  
 Quid non intus habet? Non hìc est Ilias Acci, 50  
 Ebria veratro? Non si qua elegidia crudi  
 Dictarunt procures? Non quicquid denique lectis  
 Scribitur in citreis?—Calidum scis ponere fumen;  
 Scis comitem horridulum trita donare lacernâ;  
 Et verum, inquis, amo; verum mihi dicite de me. 55

45. *Made to speak, &c.* ] i. e. Whom I have been setting up as a supposed adversary, or opponent, in this dispute. Whoever thou art, that findest what I have been saying applicable to thyself, let me confess to thee, that—

45. *I, when I write, &c.* ] i. e. When I compose verses—if by chance any thing well adapted to the subject, and well expressed, flows from my pen (since I confess this happens but seldom, and therefore gives me the greater satisfaction) I should not fear commendation. Comp. Juv. vi. l. 164.

47. *Inwards so horny.* ] Fibra, the inwards or entrails—here, by met. the inward man, the moral sense.

Horny—hard—insensible like horn. See Sat. i. l. 31.

q. d. I am not so callous, so insensible, or unfeeling, as not to be pleased, as well as touched, with deserved praise.

48. *But to be the end, &c.* ] But that the eulogies of fools and sots should be the end and aim of writing, I deny; or, indeed, that, merely to gain applause, should be the view and end of even doing right, I cannot allow.

49. *Your "Well done! O fine!"* ] Euge!—bellè! like our Well done! fine! bravo! which were acclamations of applause. See Juv. Sat. vii. l. 44, note.

— *Examine this whole "O fine!"* ] Sift, canvass well this mark of applause which you are so fond of.

50. *What has it not within? &c.* ] What is there so absurd, that you will not find it applied to as the object of it? in short, what is not contained within it?

— *The Iliad of Accius.* ] Accius Labeo, who made a wretched translation of Homer's Iliad. See note above, l. 4. Is not even this contained within the compass of your favourite terms of applause?

51. *Drunk with bellebore.* ] The antients made use of hellebore, not only when they were disordered in the head, but also when

I, when I write, if haply something more apt comes forth,<sup>45</sup>  
 (Since this is a rare bird) yet if something more apt comes  
 forth,

Would not fear to be praised, nor indeed are my inwards so  
 horny.

But to be the end and extreme of right I deny  
 Your "Well done!" and your "O fine!" for examine  
 this whole "O fine,"

What has it not within? Is not the Iliad of Accius here, 50  
 Drunk with hellebore? Is there not, if crude nobles have  
 dictated

Any little elegies? Is there not, lastly, whatever is written  
 In citron beds?—You know how to place a hot sow's-udder;  
 You know to present a shabby client with a worne garment;  
 And "I love truth (say you); tell me the truth concerning  
 "me."  
 55

when in health, in order to quicken the apprehension. This the poet humourously supposes Accius to have done, but in such a quantity as to stupify his senses.

51. *Is there not, if crude nobles, &c.*] Are not the flimsy and silly little elegies and sonnets, which our raw and unexperienced nobles write and repeat, all subjects of your favourite Bellè? Is not this constantly bestowed upon them?

52. *Is there not, lastly, &c.*] The citron wood was reckoned very valuable and precious; of this the nobles had their beds and couches made, on which they used to lie, or sit, when they wrote. Lastly, says Persius, all the trash which issues forth from the citron couches of the great is contained within the compass of this mark of applause; therefore your making it your end and aim is but very little worth your while: it is so unworthily bestowed, as to be no sort of criterion of excellence and desert.

53. *How to place, &c.*] The poet still continues to satirize empty applause, by shewing that it may be gained by the lowest and most abject means.

He therefore attacks those who bribe for it. You know how, says he, to place on your table a dainty dish. See Juv. Sat. xi. 81, note.

54. *You know to present, &c.*] You know the effect of giving an old shabby coat to one of your poor dependents. Comp. Hor. Epist. xix. Lib. ii. l. 37, 38.

55. *"I love truth, &c."*] Then, when you have given a  
 good

Qui potes? Vis dicam?—Nugaris, cum tibi, calve,  
Pinguis aqualiculus propenso sesquipede extet.

O Jane, a tergo quem nulla ciconia pinfit,  
Nec manus auriculas imitata est mobilis albas;  
Nec linguæ, quantum sitiât canis appula, tantum! 60  
Vos, O patricius sanguis, quos vivere fas est  
Oceipiti cotco, posticæ occurrere sannæ!

“Quis populi sermo est?”—Quis enim, nisi carmina  
molli

Nunc damum numero fluere, ut per hæve severos

good dinner to some, and still meaner present to others, in order to purchase their applause, you ask them their opinion, desiring them to speak the truth.

56. *How is it possible?* i. e. that they should speak the truth, when they are afraid of offending you if they did? You have obliged them, and they fear to disoblige you, which, if they speak their real thoughts, they would most probably do.

— *Would you have me say it?* says Persius, who am no dependent of yours, or under any obligation to disguise my sentiments.

— *You trifle, &c.* I tell you plainly, and without disguise, that you are an old trifler, to pretend to wit or poetry, with that great belly of yours, that hangs down at least a foot and an half below your middle, and bespeaks a genius for gluttony, but for nothing else. Perhaps the poet hints at the Greek proverb.

Παχυγαστρίων ἀπὸ τοῦ βελήϊου οὐκ ἐστὶν νοῦς.

“A fat belly produceth not a subtle mind.”

58. *O Janus!* Janus was the first king of Italy, who gave refuge to Saturn, when he fled from his son Jupiter from Crete. From his name the first month of the year is called January. He was pictured with two faces, one before and one behind, as regarding the time past and future.

q. d. Thou art happy, O Janus, inasmuch as being able to see both before and behind, thou art in no danger of being ignorant of what passeth behind thy back, and, therefore, of enduring the flouts and jeers, which our nobles receive behind their backs, from those who flatter them to their faces.

— *Whom no stork pecks, &c.* There were three methods of scoff and ridicule: one was holding out the finger, and crooking it a little, to imitate the bill of storks; they held it towards him who was the object of derision, moving it backwards and forwards, like the pecking of stork. See *ANON.*



How is it possible?—Would you have me say it?—you  
trifle, when, O bald head,  
Your fat paunch stands forth with a hanging-down foot and  
an half.

O Janus! whom no stork pecks behind your back,  
Nor has the moveable hand imitated white ears,  
Nor so much of the tongue, as an Apulian bitch when  
athirst. 60

Ye, O patrician blood, whose condition it is to live with  
The hinder part of the head blind, prevent flouts behind  
your backs!

What is the speech of the people?—What forsooth, un-  
less that the verses  
Now at last flow with soft measure, so that, across the po-  
lish, the joining

59. *The moveable hand, &c.*] Another mode of derision was,  
putting the thumbs up to the temples, and moving them in such  
manner as to imitate asses ears, which, in the inside, are usually  
white.

60. *Nor so much of the tongue, &c.*] A third method was to  
loll out the tongue, like a dog when thirsty.

Apulia was the hottest part of Italy, of course the dogs most  
thirsty, and most apt to loll out their tongues the farthest.

None of all these could happen to Janus without his seeing it.

61. *O patrician blood, &c.*] Ye sons of senators, ye nobles  
of Rome, whose fortune it is to be born without eyes at the back  
of your heads, and who therefore can't be apprized of what passes  
behind your backs.

62. *Prevent flouts, &c.*] By avoiding all occasions of them;  
by not writing verses, for which your flatterers will commend you  
to your face, and laugh at you behind your backs.

63. *What is the speech, &c.*] Persius here seems to go back  
to the *de me*, l. 55; all between which, and this l. 63, is to be  
understood as a parenthesis, very properly introduced in the  
course of the subject.

Now, says the great man to his flatterer, after having treated  
him with a good dinner (l. 53.) what does the world say of me  
and my writings?

*What forsooth.*] i. e. What would they say, what can  
they say, unless to commend?

64. *Now at last, &c.*] That after all the pains you have  
taken,

Effundat junctura ungues? Scit tendere versum, 65  
 Non secus ac si oculo rubricam dirigat uno.  
 Sive opus in morēs, in luxum, in prandia regum,  
 Dicere res grandes nostro dat Musa poetæ.  
 Ecce, modò, heroas sensus afferre videmus  
 Nugari solitos Græcè; nec ponere lucum 70  
 Artifices; nec rus saturum laudare; ubi corbes

taken, you have at last produced a charming work—the verses flow in soft and gentle numbers.

64. *Across the polish, &c.*] Your verses are so highly finished, that they will stand the test of the severest and nicest critics.

Metaph. taken from polishers of marble, who run their nail over the surface, in order to try if there be any unevenness; and if the nail passes freely, without any stop or hindrance whatsoever, even over where there are joinings, then the work is completely finished. (Comp. Hor. De Art. Poet. l. 294.) The surface being perfectly smooth, was said effundere unguem, it passing as smoothly as water poured forth over it.

65. *How to extend a verse.*] This period is also metaphorical, and alludes to the practice of carpenters and others, who work by line and rule, and who, when they would draw a strait line, shut one eye, the better to confine the visual rays to a single point. So, says the flatterer, this poet of ours draws forth his verses to their proper length, and makes them as exact as if he worked by line and rule.

66. *The rubric.*] Rubrica, a sort of ruddle, or red chalk, with which carpenters drew their lines on their work.

67. *On manners.*] Whatever the subject may be—whether he writes comedy, and ridicules the humours of the times.

— *On luxury.*] Or if he write satire, and lash the luxury of the great.

— *Or the dinners of kings.*] Or writes tragedy, and chuses for his subject the sad feasts of tyrants. Perhaps Persius here alludes to the story of Thyestes, the son of Pelops, and brother of Atreus, with whose wife he had committed adultery; to revenge which, Atreus dressed the child born of her, and served him up to his brother at his own table. On this Seneca wrote a tragedy.

68. *The Muse gives our poet, &c.*] In short, be what may the subject, a Muse is ever at hand, to inspire our poet with the most sublime and lofty poetry.

Such is the account which the great man receives of himself from his flatterer, as an answer to his question, l. 63, “What does the world say of me?”

69. *Behold*

May pour forth severe nails. He knows how to extend a  
verse, 65

Not otherwise than if he should direct the rubric with one eye;  
Whether the work is on manners, on luxury, or the dinners  
of kings,

The Muse gives our poet to say great things.

Behold now we see those bring heroic thoughts,  
Who used to trifle in Greek, nor to describe a grove 70  
Skillful; nor to praise a fertile country, where are baskets,

69. *Behold now we see, &c.*] Our poet proceeds to satirize other writers of his time, who, allured with the hopes of being flattered, attempted the sublime heights of epic writing, though utterly unfit for the undertaking.

— *Heroic thoughts, &c.*] *Heroas sensus*.—*Sensus* signifies, not only sense, meaning, understanding, but also thought.

*Heroas*, from *herous* -a -um, *heroic*, stands here for *heroos*, masc.—i. e. *heroicos*. *Heroi sensus* is to be understood of sublime matters for poetry, such as heroic or epic subjects.

Now-a-days, saith Persius, we see certain writers attempting and bringing out heroic poems, who used to be writing trifles in Greek, such as little epigrams, or the like. Some copies, instead of *videmus*, read *docemus*, as if the poet attacked schoolmasters, and other instructors of children, for teaching boys to write in heroics, at a time when they are not fit for it: but as it is not the purpose of these papers to enter into controversy with editors and commentators, I take *videmus*, as it stands in the Delphin edition, Farnaby, and Marshall.

70. *Nor to describe a grove, &c.*] They are so unskilled, and such bad artists even in the lighter style of composition, that they know not how to describe, as they ought, the most trite and common subjects, such as a grove, fields, &c. *Pono-ere*, literally signifies to put or place: but it also signifies to paint, draw, or pourtray, and so to describe. See Hor. Lib. iv. Ode viii. l. 8.

Hic faxo, liquidis ille coloribus  
Solens nunc hominem ponere, nunc deum.

71. *Nor to praise a fertile country.*] So as to set forth its beauties.

— *Where are baskets, &c.*] Instead of describing the great and leading features of a fine plentiful country, they dwell upon the most trivial circumstances—

— His lay  
Recounts its chimnies, panniers, hogs, and hay.

BREWSTER.

Et focus, & porci, & fumosa Palilia fœno :  
 Unde Remus, fulcoque terens dentalia, Quinti,  
 Quem trepida ante boves dictatorem induit uxor;  
 Et tua aratra domum liCTOR tulit.—Euge, poeta!

75

Est nunc, Brisæi quem venosus liber Acci;  
 Sunt quos Pacuviusque, & verrucosa moretur  
 Antiopa; “ærumnis cor luctificabile fulta.”

Hos pueris monitus, patres infundere lippos  
 Cum videas, quærisne unde hæc fartago loquendi

80

72. *Feasts of Pales, &c.*] Pales was the goddess of shepherds, who kept feasts in honour of her, in order to procure the safe parturition of their cattle. The reason of the epithet fumosa is, that during the feast of Pales the rustics lighted fires with hay, straw, or stubble, over which they leaped, by way of purifying themselves. These feasts of Pales were sure to be introduced by these jejune poets.

73. *From whence Remus.*] Another circumstance which they introduce, is a description of the birth-place of Remus and Romulus.

— *Thou, O Quintius, &c.*] Cincinnatus, who was called from the plough to be made dictator of Rome—he too is introduced on the occasion.

74. *Thy trembling wife, &c.*] They tell us, how his wife Racilia was frightened at the sight of the messengers from Rome, and how she helped him on with his dictator's robe, as he stood by the oxen which were in the plough—and how one of the Roman officers, who had attended the embassy to call him to the dictatorship, carried his plough home upon his shoulders.

75. *Well done, O poet!*] Iron. Finely done, to be sure, to introduce such weighty matters as these into thy poem! thou art in a fair way to gain the highest applause!

Persius, in this passage, glances at some poetaster of his time, who, in a poem on the pleasures of a country life, had been very particular and tedious upon the circumstances here recited. See Casaubon.

76. *There is now, &c.*] The poet now proceeds to censure those who affected antiquated and obsolete words and phrases, and who professed to admire the style of antiquated authors.

— *The veiny book.*] Venosus—metaph. from old men, whose veins stand out and look turgid, owing to the shrinking of the flesh, through old age. Venosus liber, hence, signifies a book of some old antiquated author—a very old book.

— *Brisæan Accius.*] Brisas was a town in Thrace, where Bacchus was worshipped with all the mad rites used at his

his



And a fire-hearth, and swine, and the feasts of Pales  
smoky with hay :

From whence Remus, and thou, O Quintius, wearing  
coulters in a furrow,

Whom thy trembling wife cloathed dictator before the oxen,  
And thy ploughs the lictor carried home. Well done,  
O poet !

75

There is now, whom the veiny book of Brisæan Accius;  
There are those whom both Pacuvius, and rugged Antiopa  
Might detain, having propp'd her mournful heart with  
sorrows.

When you see blear-ey'd fathers pour these admoni-  
tions into

Their children, do you seek whence this bombast manner  
of speaking

80

his feasts; hence was called Brisæus. Persius gives this name  
to Accius, on account of the wild and strange bombast which  
was in his writings.

77. *Pacuvius.*] An antient tragic poet of Brundisium,  
who wrote the tragedy of Antiopa, the wife of Lycus, king  
of Thebes, who was repudiated by her husband, on account  
of her intrigue with Jupiter. The poet says, verrucosa An-  
tiopa, to express the roughness and ruggedness of the style in  
which this tragedy was written.—Verrucosus, full of warts,  
tumps, or hillocks—so uneven, rugged.

78. *Might detain.*] Moretur—i. e. might detain their  
attention.

— *Having propp'd, &c.*] This strange fustian ex-  
pression is probably to be found in the tragedy. The poet ap-  
pears to cite it, as a sample of the style in which the play is  
written.

There are those, says Persius, who, now-a-days, can spend  
their time in reading these authors.

79. *Blear-ey'd fathers, &c.*] In old men the eyes are apt  
to be weak, moist, and to distil corrosive matter. When you  
see such advising their children to study the old barbarous  
Latin poets, and to be fond of obsolete words—

80. *Do you seek, &c.*] Are you at a loss to know whence  
this jargon, of obsolete and modern words, is heard in our  
common speech?

Sartago literally signifies a frying-pan; and the poet, per-  
haps, calls the mixture or jargon of old words and new, sartago

Venerit in linguas? Unde istud dedecus, in quo  
 Troffulus exultat tibi per subsellia lævis?  
 Nilne pudet, capiti non posse pericula cano  
 Pellere, quin tepidum hoc optes audire, Decenter?

Fur es, ait Pedio: Pedius quid? crimina rasis 85  
 Librat in antithetis: doctas posuisse figuras  
 Laudatur: bellum hoc,—hoc bellum? An, Romule, ceves?

loquendi, in allusion to the mixture of ingredients, of which they made their fried cakes, as bran, fat, honey, seeds, cheese, and the like.

Some think that he alludes to the crackling, bouncing, and hissing noise of the frying-pan, with these ingredients in it, over the fire; this seems to relate to the manner of utterance, more than to what was uttered. See AINSW. Sartago, No 2.

81. *Whence that disgrace.*] That style of writing, and of speaking, so disgraceful to the purity and smoothness of the Latin language.

82. *Smooth Troffulus, &c.*] The Roman knights were called Troffuli, from Troffulus, a city of Tuscany, which they took without the assistance of any infantry. Here the poet joins it with the epithet lævis, soft, effeminate; therefore Troffulus, here, appears to signify a beau, a coxcomb, a petit-maitre. See AINSW. Troffulus; and Casaubon in loc.

— *Thro' the benches?*] Subsellia—the seats at the theatre, or at the public recitals of poetry, and other compositions. These fine gentlemen were so pleased with the introduction of obsolete words and phrases, that they could hardly keep their places; they spread a general applause through all the benches where they sat, and leaped up with ecstasy in their seats, charmed with such a poet.

83. *Does it nothing shame you, &c.*] Persius now proceeds to censure the vanity of the orators, who paid more regard to the commendations of their auditories, than to the issue of the most important causes, even where life or fame was at stake.

Are you not ashamed, says Persius, ought you not to blush at your vanity and folly, that, if accused of some capital crime, instead of using plain arguments to defend your life from the danger which awaits it, and to make that your end and aim, you are endeavouring so to speak, as to catch the applause of your judges, and of the auditory, and make it your chief wish to hear them say—"Well, the man speaks decently:"—a poor lukewarm expression at best.

85. *Pedius.*] Pedius Blefus was accused, in the time of Nero, by

Came on their tongues? Whence that disgrace, in which  
The smooth Trossulus exults to thee thro' the benches?  
Does it nothing shame you, not to be able to drive away  
dangers from

Your grey head, but you must wish to hear this luke-  
warm—Decently?

Thou art a thief (says one to Pedius)—What Pedius?  
his crimes 85

He weighs in polished antitheses: to have laid down  
learned figures

He is praised: this is fine!—this is fine? O Romulus, do  
you wag the tail?

by the Cyrenians, of having robbed and plundered the temple  
of Æsculapius. He was condemned and put out of the senate.

Hence the poet uses the name of Pedius, here, as denoting  
any supposed person accused of theft.

"Thou art a thief," says some accuser, laying a robbery to  
his charge.

— *What Pedius?*] i. e. What says Pedius, or what  
doth he, on such an accusation?

86. *He weighs in polished antitheses.*] He opposes to his  
accusation curious figures of speech, affected phrases, sen-  
tences, and periods, in order to catch applause, instead of pro-  
ducing weighty, pertinent, and plain arguments for his de-  
fence. He puts, as it were, his accusation in one scale, and  
his affected periods in the other, and thus weighs one against  
the other. Antithesis (from *ἀντί*, contra, and *τίθημι*, pono) is  
a rhetorical flourish, when contraries are opposed to each  
other. Here, by synec. it stands for all the affected flowers  
of speech.

87. *He is praised.*] The judges and auditory are highly  
delighted with the learned figures of speech, which he has  
laid before them in his oration.

— *This is fine!*] says his hearers—finely spoken!  
finely said!

— *This is fine?*] answers Persius, with indignation at  
the absurdity of such ill-timed applause, of such affected and  
ill-timed flourishes.

— *O Romulus, &c.*] Can any Roman shew himself thus  
degenerate from his great and virtuous ancestor Romulus, as to  
fawn and flatter on such an occasion, and be like a dog that  
wags his tail when he would curry favour? *Ceveo* signifies to  
wag,

Men' moveat quippe, &, cantet si naufragus, affem  
 Protulerim? cantas, cum fracta te in trabe pictum  
 Ex humero portes? Verum, nec nocte paratum 90  
 Plorabit, qui me volet incurvasse querelâ.

*M.* Sed numeris decor est, & junctura addita crudis.

*P.* Claudere sic versum didicit: Berecynthus Attin,

wag, or move the tail, as dogs do when they fawn upon one. Hence, metaph. it is used to express fawning and flattery.

Perfius uses the word Romule, as Juv. Sat. iii. l. 67, uses Quirine.—See the note there.

88. *If a shipwreck'd mariner sings, &c.*] If a poor sailor, that had been cast away, should meet me in the street, and ask an alms, at the same time appearing very jolly and merry, would this be the way to move my compassion; to make me pull some money out of my pocket and give it him?

89. *Do you sing, &c.*] It was the custom for the persons that had been shipwrecked, and had escaped with their lives, to have themselves, together with the scene of their misfortune and danger, painted on a board, which they hung by a string from their shoulders upon their breast, that the passers-by might be moved with compassion at the sight, and relieve them with alms. These tables were afterwards hung up in the temples, and dedicated to some god, as Neptune, Juno, &c.—hence they were called *votivæ tabulæ*. See Hor. Lib. i. Ode v. ad fin. Juv. Sat. xii. l. 27.

The poet here allegorizes the case of Pedius.—Do you sing, when you are carrying your miserable self painted on a board, and represented as suffering the calamity of shipwreck, in order to move compassion;—i. e. Are you studying and making fine flourishing speeches, filled with affected tropes and figures, at a time when you are accused of such a crime as theft, and are standing in the dangerous situation of an arraigned robber? Is this the way to move compassion towards you?

90. *A true, &c.*] There wants *ploratum, dolorem*, or some such word, after *verum*—*plorare verum dolorem*, like *vivere vitam*, for instance.

— *Not prepared by night.*] Not conned, studied, or invented before-hand; over night, as we say.

91. *Bend me by his complaint.*] i. e. Make me bow or yield to the feelings of commiseration for his sufferings.

The poet means, that the complainant who would move his pity must speak the true and native language of real grief from the heart, not accost him with an artful studied speech, as if he had conned it over before-hand.



For if a shipwreck'd mariner sings, could he move me,  
and a penny

Should I bring forth? do you sing, when yourself painted  
on a broken plank

You carry from your shoulder? A true (misfortune) not  
prepared by night, 90

He shall deplore, who would bend me by his complaint.

*M.* But there is beauty and composition added to crude  
numbers.

*P.* Thus hath he learnt to conclude a verse: "Berecyn-  
" thian Attin,

*Si vis me flere, dolendum est primum ipsi tibi.*

*HOR. De Art. Poet. 102, 103.*

So Pedius, however he might get the applause of his hearers, by his figurative eloquence and flowery language, when on his trial, could never excite pity for his situation.

92. *But there is beauty, &c.*] Well, but however the flights which you have been mentioning, says the poetaster, and the studied and flowery style, may be unsuitable in declamation, especially on such occasions, yet surely they have a peculiar beauty in our verses, which would be quite raw, and appear crude and undigested without them.

— *And composition added, &c.*] *Junctura* is literally a coupling, or joining together; hence a composition, or joining words in a particular form, as in verse.

*Notum si callida verbum*

*Reddiderit junctura novum.*

*HOR. De Art. Poet. l. 47—8.*

The poetaster would fain contend for the great improvement made in writing verses by the modern studied composition, and the introduction of figurative writing.

93. *Thus hath he learnt to conclude a verse.*] The *didicit* here, without a nominative case, is rather abrupt and obscure, but the poet affects to be so; he does not venture to name the person meant, though his quoting some verses of Nero, as instances of the great improvements which had been made in the composition of verse, plainly shews his design, which was to ridicule that emperor, whose affected, jingling, and turgid style, was highly applauded by his flatterers.

— "Berecynthian Attin."] This and the next verse rhyme in the original.

Et qui cæruleum dirimebat Nerea delphin :

Sic, costam longo subduximus Apennino.

*M.* Arma virum, nonne hoc spumofum, & cortice pingui,

*P.* Ut ramale vetus prægrandi subere coctum ?

*M.* Quidnam igitur tenerum, & laxa cervice legendum ?

*P.* " Torva Mimalloneis implerunt cornua bombis;

" Et raptum vitulo caput ablatura superbo 100

" Bassaris; & lyncem Mænas flexura corymbis,

94. *And the dolphin, &c.*] Alluding to the story of Arion, who was carried safe to land, when thrown overboard, on the back of a dolphin.

Nereus, a sea god, is here affectedly put for the sea itself.

95. *Thus we removed, &c.*] There is a jingle in this verse between the longo in the middle, and Apennino at the end. The writer of these three quoted lines changes Atys or Attis into Attin, to make it rhyme with Delphin.

Atys, or Attis, the subject of this poem, was a handsome youth of Phrygia, beloved by Cybele, who from Berecynthus, a mountain of Asia Minor, where she was worshipped, was called Berecynthia; hence the writer of the poem affects to call Atys Berecynthius.

— *Thus we removed a rib, &c.*] The end of this verse is spondaic, which Nero much affected in his heroics.—He calls Hannibal's opening a way for his army over the Alps, removing a rib from the Apennine mountains—a strange, affected phrase!

96. *"Arms and the man," &c.*] Arma virumque—Æn. i. l. 1. Well, replies the poetaster, if you find fault with what you have quoted, I suppose you will find fault with Virgil's arma virumque cano, and perhaps with his whole Æneid, as frothy, turgid, and, like a tree with a thick bark, appearing great, but having little of value within.

97. *As an old bough, &c.*] Ramale is a dead bough cut from a tree. Persius answers—Yes, Virgil is like an old bough with a thick bark; but then we must understand, such a bough as has been cut from the tree, and whose bark has been dried for many years by the sun, so that all its gross particles are exhaled and gone, and nothing but what is solid remains. Suber signifies the cork-tree, which is remarkable for its thick bark—therefore put here for the bark; syn.—thus cortex, the bark, is sometimes put for the tree, which is remarkably light. Hor. Ode ix. Lib. iii. l. 22.

98. *What then is tender, &c.*] Well, says the opponent to Persius,

" And the dolphin which divided cærulean Nereus—  
 " Thus we removed a rib from the long Apennine." 95

*M.* " Arms and the man"—is not this frothy, and with  
 a fat bark?

*P.* As an old bough dried with a very large bark.

*M.* What then is tender, and to be red with a loose neck?

*P.* " They fill'd their fierce horns with Mimallonean blasts,  
 " And Bassaris, about to take away the head snatched from  
 " the proud 100

" Calf, and Mænas, about to guide a lynx with ivy,

Persius, let us have done with heroics, and tell me what you allow to be good of the tender kind of writing.

98. *With a loose neck?*] With a head reclined, in a languishing, soft, and tender manner? This is humourously put in opposition to the attitudes made use of in reading the bombast and sustain heroics of these poetasters, who stood with the neck stretched as high as they could, and straining their throats, to give force and loudness to their utterance.

99. *They fill'd their fierce horns, &c.*] Giving a fierce and warlike sound. Some render torva here writhed, twisted, or crooked, quasi torta.

Persius deriding the querist, quotes four more lines, which are supposed to have been written by Nero, and which exhibit a specimen of one of the most absurd rhapsodies that ever was penned.

— *Mimallonean blasts.*] The Mimallones were priestesses of Bacchus; they were so called from Mimas, a mountain of Ionia, sacred to Bacchus.

Bombus signifies a hoarse sound or blast, as of a trumpet or horn.

100. *Bassaris.*] Agave, or any other of the priestesses; called Bassaris, from Bassarus, a name of Bacchus.

Having given the alarm, Agave and the rest of the Mimallones cut off the head of Pentheus (the son of Agave and Echion) and tore him to pieces, because he would drink no wine, and slighted the feasts of Bacchus. Pentheus is thought to be meant here by the superbo vitulo.

101. *Mænas.*] These priestesses of Bacchus were also called Mænades (from Gr. *μανωδαι*, insanire.) See Juv. Sat. vi. l. 316.

— *To guide a lynx.*] These were beasts of the leopard or tyger kind, and represented as drawing the chariot of Bacchus. The word flexura, here, like flectere, Virg. G. ii. 357, means  
 to

“ Evion ingeminat: reparabilis adsonat echo.”

Hæc fierent, si testiculi vena ulla paterni  
Viveret in nobis? Summa delumbe salivâ  
Hoc natat in labris; & in udo est Mænas & Attin; 105  
Nec pluteum cædit, nec demorfos sapit unguës.

*M.* Sed quid opus teneras mordaci radere vero  
Aurículas? Vide sis, ne majorum tibi fortè  
Limina frigeſcant. Sonat hic de nare canina

to guide.—So again, *Æn.* i. 156. *flectit equos*—“ he guides  
“ or manages his horses.” Thus the priestesses of Bacchus  
might be said *flectere*, to guide or manage lynxes with bands  
or rods of ivy. This was sacred to Bacchus, because, return-  
ing conqueror from India, he was crowned with ivy.

102. *Redoubles Evion.*] *Ingemino* signifies to redouble—  
to repeat often. *Evios*, or *Evius*, a name of Bacchus, on which  
the Bacchantes used to call (*Evoï*, Gr.) till they wrought them-  
selves into a fury like madness. See *Juv. Sat.* vii. l. 62, and  
note.

— *The reparable echo, &c.*] So called from repeating,  
and so repairing the sounds, which would otherwise be lost.

103. *Would these be made.*] i. e. Would such verses as these  
be made, but more especially would they be commended.

— *If any vein, &c.*] If there were the least trace of the  
manly wisdom of our ancestors among us?

104. *This feeble stuff.*] *Delumbis*—weak, feeble, broken-  
backed, as it were.

105. *Swims in the lips.*] The poet, by this phrase, seems  
to mean, that the flatterers of Nero had these lines always at  
their tongue’s end (as we say) and were spitting them out,  
i. e. repeating and quoting them continually.

— *And in the wet.*] In *udo esse*, and in *summâ salivâ na-  
tare*, seem to imply the same thing; viz. that these poems of  
*Alys* and *Mænas* were always in people’s mouths, mixed with  
their spittle, as it were.

106. *Nor does he beat his desk, &c.*] The penman of such  
verses as these is at very little pains about them. He knows  
nothing of those difficulties, which at times, pains-taking  
poets are under, so as to make them smite the desk which they  
write upon, and gnaw their nails to the quick, with vexation.

See *Hor. Lib.* ii. *Sat.* iii. l. 7, 8.

*Culpantur frustra calami, frustra que laborat  
Iratius natus paries Dîs atque poetis.*

And again, *Lib.* i. *Sat.* x. l. 70—1.

— In versu faciendo

*Sæpè caput scaberet, vivos & roderet unguës.*

107. *Where’s*



"Redoubles Evion, the reparable echo sounds to it."

Would these be made, if any vein of our paternal man-  
linefs

Lived in us? This feeble stuff, on the topmost spittle,  
Swims in the lips, and in the wet is Mænas and Attys. 105  
Nor does he beat his desk, nor taste his gnawn nails.

*M.* But where's the need to grate tender ears with bit-  
ing truth?

See to it, lest haply the thresholds of the great  
Should grow cold to you: here from the nostril sounds the  
canine

107. *Where's the need, &c.*] We are to recollect, that this Satire opens with a dialogue between Persius and his friend: that the latter persuades Persius against publishing; that Persius says, he is naturally of a satirical turn of mind, and does not know how to refrain (l. 12.) and then launches forth into the severest censure on the writers of his day. His friend perceiving that what he first said against publishing would not have its effect, still farther dissuades him, by hinting at the danger he ran of getting the ill-will of the great.

"Where is the necessity (says his friend) supposing all you say to be true, yet where is the necessity to hurt the ears of those who have been used to hear nothing but flattery, and therefore must be very tender and susceptible of the acutest feelings of uneasiness and displeasure, on hearing such biting and stinging truths as you deliver?"

108. *See to it.*] *Vide sis* (i. e. si vis)—take care, if you please.

— *Lest haply the thresholds, &c.*] Lest it fall out, that you should so offend some of the great folks, as to meet with a cool reception at their houses.

So Hor. Sat. i. Lib. ii. l. 60—3.

————— *O puer, ut sis*  
*Vitalis metuo, & majoram ne quis amicus*  
*Frigore te feriat.*

109. *Here.*] i. e. In these Satires of yours, there is a disagreeable sound, like the snarling of a dog, very unpleasant to the ears of such people.

109—10. *From the nostril sounds the canine.*] R is called the dog's letter, because the vibration of the tongue in pronouncing it resembles the snarling of a dog. See Alchymist, Act ii. Sc. vi.

110. *For*

Litera—*P.* Per me, equidem, sint omnia protinus alba; 110  
 Nil moror. Euge, omnes, omnes benè miræ eritis res,  
 Hoc juvat; hîc, inquis, veto quisquam faxit oletum;  
 Pinge duos angues: Pueri, facer est locus, extrâ  
 Meite: discedo. Secuit Lucilius urbem,  
 Te, Lupe, te, Muti; & genuinum fregit in illis. 115  
 Omne vafer vitium ridenti Flaccus amico  
 Tangit; & admissus circum præcordia ludit:  
 Callidus excusso populum suspendere naso.

110. *For my part, truly, &c.*] Well, answers Persius, if this be the case, I'll have nothing to do with them; all they do and say shall be perfectly right, for me, from henceforward. The antients put black for what was bad, and white for what was good, according to that of Pythagoras—

Τὸ μὲν λευκὸν τῆς, Ἀγαθῆς φύσεως, τὸ δὲ μέλαν κακῆς.

White is of the nature of good—black of evil.

111. *I hinder not.*] I shall say nothing to prevent its being thought so. Or nil moror may be rendered—I don't care about it. Comp. Hor. Sat. iv. Lib. i. l. 13.

— *O brave! &c.*] Well done! every thing, good people, that ye say and do shall be admirable. Iron.—This wretched verse is supposed to be written as a banter on the bad poets.

112. *This pleases.*] Surely this concession pleases you, my friend.

— *Here, say you, I forbid, &c.*] Metaph. It was unlawful to do their occasions, or to make water, in any sacred place; and it was customary to paint two snakes on the walls or doors of such places, in order to mark them out to the people. The poet is ironically comparing the persons and writings of the great (glancing, no doubt, at Nero) to such sacred places; and as these were forbidden to be defiled with urine and excrement, so he understands his friend to say, that neither the persons or writings of the emperor and of the nobles were to be defiled with the abuse and reproofs of satirists. See Juv. Sat. i. 131.

113. *Paint two snakes.*] These were representatives of the deity or genius of the sacred place, and painted there as signals to deter people, children especially, who were most apt to make free with such places, from the forbidden defilement. Mark out, says Persius, these sacred characters to me, that I may avoid defiling them. Iron.

114. *I depart.*] says Persius, I am gone—I shall not tarry a moment on forbidden ground, nor drop my Satires there.

— *Lucilius cut the city.*] Lucilius, whose works are not come

Letter—*P.* For my part, truly, let every thing be hence-  
forward white. 110

I hinder not. O brave! all things, ye shall all be very  
wonderful.

This pleases.—Here, say you, I forbid that any should  
make a pissing place:

Paint two snakes: boys, the place is sacred: without

Make water—I depart.—Lucilius cut the city,

Thee, Lupus, thee, Mutius, and he brake his jaw-tooth  
upon them. 115

Sly Horace touches every vice, his friend laughing:

And admitted round the heart, plays,

Cunning to hang up the people with an unwrinkled nose.

come down to us, was almost the father of the Roman Satire.  
He was a very severe writer—hence our poet's saying, *Secuit  
urbem*, he cut up, slashed as with a sword, the city, i. e. the  
people of Rome, from the highest to the lowest. So *Juv. Sat.*  
i. l. 165.

*Ense velut stricto quoties Lucilius ardens  
Infremuit, &c.*

Comp. *Hor. Sat. iv. Liv. i. l. 1—12.*

Persius seems to bethink himself.—He has just said, I depart  
—i. e. I shall not meddle with the great people—"But why  
"should I depart? Lucilius could lash all sorts of people, and  
"why should not I?"

115. *Thee, Lupus, thee, Mutius.*] *Pub. Rutilius Lupus*, the  
consul, and *Titus Mutius Albutius*, a very powerful man.

q. d. Lucilius not only satirized the great, but did it by  
name.

—*Brake his jaw-tooth, &c.*] Metaph. from grinding  
food between the jaw-teeth, to express the severity with which  
he treated them, grinding them to pieces as it were—brake  
his very teeth upon them.

116. *Sly Horace touches, &c.*] Horace, though he spared  
not vice, even in his friends, yet he was shrewd enough to touch  
it in such a manner as to please even while he chastized.

117. *And admitted, &c.*] He insinuated himself into the  
affections, and seemed in sport, having the happy art of re-  
proving, without the least appearance of severity or sneering.

118. *Cunning to hang up, &c.*] *Suspendere*—to hang them  
or hold them up to view, as the objects of his Satires.

*Excusso naso*, here, stands in opposition to *naribus unci*,  
*supr. l. 41.*—see note there, and to the *naso adunco* of Horace;  
and

Men' mutire nefas? Nec clam, nec cum scrobe? *M.*  
Nusquam.

*P.* Hic tamen infodiam: "Vidi, vidi ipse, libelle; 120  
" Auriculas asini quis non habet—" Hoc ego opertum,  
Hoc ridere meum, tam nil, nulla tibi vendo  
Iliade.—Audaci quicunque afflate Cratino,  
Iratum Eupolidem, prægrandi cum sene palles,

and means the unwrinkled and smooth appearance of the nose when in good-humour—and so, good-humour itself: *Quasi-rugis excusso.*

119. *To mutter? &c.*] If others, in their different ways, could openly satirize, may not I have the liberty of even muttering, secretly with myself, or among a few select friends privately?

— *Nor with a ditch?*] Alluding to the story of Midas's barber, who, when he saw the ass's ears which Apollo had placed on the head of Midas, not daring to tell it to others, he dug a ditch or furrow in the earth, and there vented his wish to speak of it, by whispering what he had seen.

120. *Nevertheless I will dig here, &c.*] Though I can't speak out, yet I will use my book as the barber did the ditch; I will secretly commit to it what I have seen. *Infodiam* relates to the manner of writing with the point of an iron bodkin, which was called a style, on tablets of wood smeared with wax, so that the writer might be said to dig or plough the wax as he made the letters.

— *O little book.*] Here, with indignation, the poet relates, as it were, to his book (as the barber did to his ditch) what he had seen; namely, the absurdity and folly of the modern taste for poetry, in Nero, in the nobles, and in all their flatterers.

121. *The ears of an ass?*] Alluding still to the story of Midas, who, finding fault with the judgment of their country deities, when they adjudged the prize to Apollo, in his contention with Pan, had asses ears fixed on him by Apollo.

Who, says the poet, does not judge of poetry as ill as Midas judged of music? One would think they had all asses ears given them for their folly. *Suet. in Vit. Persii*, says, that this line originally stood with *Mida rex habet*, which *Cornutus*, his friend and instructor, advised him to change to *quis non habet?* lest it should be thought to point too plainly at Nero.

— *I this hidden thing.*] This secret joke of mine.

122. *This laugh of mine.*] *Hoc ridere*, for *hunc risum*, a *Græcism*; meaning his *Satires*, in which he derides the objects of them. See l. 9, and note.



Is it unlawful for me to mutter? neither secretly, nor with a ditch? *M.* No where.

*P.* Nevertheless I will dig here. "I have seen, I myself  
" have seen, O little book:— 120

"Who has not the ears of an ass?" I this hidden thing,  
This laugh of mine, such a nothing, I sell to thee for no Iliad.  
O thou whosoever art inspired by bold Cratinus,  
Art pale over angry Eupolis, with the very great old man,

122. *Such a nothing.*] So insignificant and worthless in thine opinion, my friend (comp. l. 2, 3.) and perhaps in the eyes of others, that they would not think them worth reading, as you told me.

— *I sell to thee, &c.*] Nero, as well as Labeo, had written a poem on the destruction of Troy; to these the poet may be supposed to allude, when he says he would not sell his Satires—his nothing, as others esteemed them—for any Iliad: perhaps the word nullâ may be understood as extending to Homer himself.

123. *O thou whosoever, &c.*] Afflate—hast read so much of Cratinus, as to be influenced and inspired with his spirit. Cratinus was a Greek comic poet, who, with a peculiar boldness and energy, satirized the evil manners of his time. The poet is about to describe what sort of readers he chuses for his Satires, and those whom he does not chuse.

124. *Art pale.*] With reading and studying hast contracted that paleness of countenance, which is incident to studious people. See Juv. Sat. vii. l. 97; and Pers. Sat. l. 62.

— *Angry Eupolis.*] This was another comic poet, who, incensed at the vices of the Athenians, lashed them in the severest manner. He is said to have been thrown into the sea by Alcibiades, for some verses written against him.

— *With the very great old man.*] The poet here meant is Aristophanes, who lived to a very great age. He was of a vehement spirit, had a genius turned to raillery, wit free and elevated, and courage not to fear the person when vice was to be reprov'd. He wrote thirty-four comedies, whereof eleven only remain.

Hor. Lib. i. Sat. iv. l. 1, mentions all these three poets together.

Persius gives him the epithet of prægrandi, either on account of his age, for he lived till he was fourscore, or on account of the great eminence of his writings, for he was the prince of the old comedy, as Menander was of the new; but so as we must join,

Aspice & hæc. Si fortè aliquid decoctius audis, 125  
 Indè vaporata lector mihi ferbeat aure.  
 Non hic, qui in crepidas Graiorum ludere gessit  
 Sordidus; & lusco qui possit dicere, Lufce:  
 Sese aliquem credens, Italo quòd honore supinus,  
 Fregerit heminas Areti ædilis Iniquas. 130  
 Nec, qui abaco numeros, & secto in pulvere metas,  
 Scit risisse vaser; multum gaudere paratus,

join, says AINSWORTH, Eupolis and Cratinus with the former, Diphilus and Polemon with the latter.

125. *These too behold.*] Look also on these Satires of mine.

— *If haply any thing more refined, &c.*] The poet speaks modestly of his own writings, Si fortè (see before, l. 44—5.) if it should so happen, that thou shouldst meet with any thing more clear, well-digested, pure, refined than ordinary. Metaph. taken from liquors, which, by being often boiled, lose much of their quantity, but gain more strength and clearness.—It is said of Virgil, that he would make fifty verses in a morning, or more, and in the evening correct and purge them till they were reduced to about ten.

126. *Let the reader glow, &c.*] If, says Persius, there be any thing in my writings better than ordinary, let the reader, who has formed his taste on the writings of the poets above mentioned, glow with a fervour of delight towards the author. This I take to be the meaning of this line, which literally is—

Let the reader glow towards me with an ear evaporated (i. e. purified from the false taste of the present times) from thence (i. e. from, or by, reading and studying the writings of Cratinus, &c.)—such I wish to be my readers. Vaporo signifies to send out vapours, to evaporate: thus the metaphor is continued through both the lines.

127. *Not he, who delights, &c.*] Persius now makes out those who were not to be chosen for his readers.

The first class of men which he objects to, are those who can laugh at the persons and habits of philosophers; this bespeaks a despicable, mean, and fordid mind.

— *Slippers of the Grecians.*] Crepidas Graiorum, a peculiar sort of slippers, or shoes, worn by philosophers—here put, by synec. for the whole dress: but it is most likely, that Persius here means the philosophers themselves; and all their wise sayings and institutes; these were originally derived from Greece.

128. *Sordid.*] See note, N° 1, above, at l. 127, ad fin.

128. *Say*

These too behold: if haply any thing more refined you  
hear, 125

Let the reader glow towards me with an ear evaporated  
from thence.

Not he, who delights to sport on the slippers of the Grecians,  
Sordid, and who can say to the blinkard, thou blinkard:  
Thinking himself somebody; because, lifted up with Ita-  
lian honour,

An ædile he may have broken false measures at Are-  
tium. 130

Nor who, arch, knows to laugh at the numbers of an ac-  
count-table,

And bounds in divided dust; prepared to rejoice much,

128. *Say to the blinkard, &c.*] Luscus is he that has lost an  
eye, a one-eyed man.

Persius means those who can upbraid and deride the natu-  
ral infirmities or misfortunes of others, by way of wit:

Can mock the blind: and has the wit to cry—  
(Prodigious wit!)—"Why, friend, you want an eye!"

BREWSTER.

129. *Thinking himself somebody.*] A person of great con-  
sequence.

— *Lifted up, &c.*] Puffed up with self-importance, be-  
cause bearing an office in some country-district of Italy; and  
therefore flippant of his abuse, by way of being witty, l. 127—8.

130. *An ædile, &c.*] An inferior kind of country-magis-  
trate, who had jurisdiction over weights and measures, and  
had authority to break and destroy those which were false.  
Juv. Sat. x. l. 102.

— *Aratium.*] A city of Tuscany famous for making  
earthen-ware, but, perhaps, put here for any country town.

So heminas, half sextaries, little measures holding about  
three quarters of a pint, are put for measures in general. Comp.  
Juv. Sat. x. 101—2.

131. *Nor he who, arch, &c.*] Another class of people,  
which Persius would exclude from the number of his readers,  
are those who laugh at and despise all science whatsoever.

Abacus signifies a bench, slate, or table, used for accounts  
by arithmeticians, and for figures by mathematicians—here  
put for arithmetic and mathematics.

132. *Bounds in divided dust.*] The geometricians made their  
demonstrations

Si Cynico barbam petulans Nonaria vellat.

His, manè, edictum; post prandia, Callirhoën, do:

demonstrations upon dust, or sanded floors, to the end that their lines might easily be changed and struck out again—here geometry is meant.

133. *Petulant Nonaria, &c.*] Who think it an high joke, if they see an impudent strumpet meet a grave Cynic in the street, and pull him by the beard; which was the greatest affront that could be offered. Comp. Hor. Sat. iii. Lib. i. l.

133—4.

The ninth hour, or our three o'clock in the afternoon, was the time when the harlots first made their appearance, hence they were called Nonariæ. Perhaps our poet may allude, in this line, to the story of Diogenes (mentioned by Athen. Lib. xiii.) who was in love with Lais, the famous courtesan, and had his beard plucked by her.

134. *In the morning, an edict.*] To such people as these I assign employments suitable to their talents and characters. It has been usually thought, that edictum, here, means the prætor's edict, and that by Callirhoë is meant some harlot of that name; and therefore this line is to be understood, as if Persius meant that these illiterate fellows should attend the forum in the morning, and the brothel in the evening: but the former seems too serious an employ for men such as he is speaking of.

Marcilius,



If petulant Nonaria should pluck a Cynic's beard.  
I give to these, in the morning, an edict; after dinner,  
Callirhoë.

Marcilius, therefore, more reasonably, takes *edictum* (consonant to the phrases *edictum ludorum*, *edictum muneris gladiatorii*, &c.) to signify a programme, a kind of play-bill, which was stuck up, as ours are, in a morning; and Callirhoë to be the title of some wretched play, written on the story of that famous parricide (who slew her father because he would not consent to her marriage) by some of the writers at which this Satire is levelled, and which was announced to be performed in the evening.

q. d. Instead of wishing such to read my Satires, I consign these pretty gentlemen to the study of the play-bills in the morning, and to an attendance on the play in the evening. Thus this Satire concludes, in conformity with the preceding part of it, with lashing bad writers and their admirers.

Marcilius contends, that this line is to be referred to Nero, against whom, as a poet, this Satire is principally, though covertly, levelled—who, by ordering bills to be distributed, called the people together, in order to hear him sing over his poems on Callirhoë.

END OF THE FIRST SATIRE.

## S A T I R A II.

## A R G U M E N T.

*It being customary, among the Romans, for one friend to send a present to another on his birth-day—Persius, on the birth-day of his friend Macrinus, presents him with this Satire, which seems (like Juv. Sat. x.) to be founded on Plato's dialogue on prayer, called The Second Alcibiades.*

*The Poet takes occasion to expose the folly and impiety of those, who, thinking the gods to be like themselves, imagined that they were to be bribed into compliance with their prayers by sumptuous presents; whereas, in truth, the gods regard not these, but regard only the pure intention of an honest heart.*

## AD PLOTIUM MACRINUM.

**H**UNC, Macrine, diem numera meliore lapillo,  
 Qui tibi labentes apponit candidus annos.  
 Funde merum genio: non tu prece poscis emaci,

*Line 1. Macrinus.]* Who this Macrinus was does not sufficiently appear; he was a learned man, and a friend of Persius, who here salutes him on his birth-day.

*— Better stone.]* The antients reckoned happy days with white pebbles, and unhappy days with black ones, and at the end of the year cast up the reckoning, by which they could see how many happy, and how many unhappy days had past.

The poet here bids his friend distinguish his birth-day among the happiest of his days, with a better, a whiter stone than ordinary. See Juv. Sat. xii. 1.

*2. Which.]* i. e. Which day—

*— White.]* i. e. Happy, good, propitious.

2. *Adds*

## S A T I R E II.

## A R G U M E N T.

*In the course of this Satire, which seems to have given occasion to the Tenth Satire of Juvenal, Persius mentions the impious and hurtful requests which men make, as well as the bad means which they employ to have their wishes fulfilled.*

*The whole of this Satire is very grave, weighty, and instructive; and, like that of Juvenal, contains sentiments, more like a christian than an heathen.*

*Bishop Burnet says, that "this Satire may well pass for one of the best lectures in divinity."*

## TO PLOTIUS MACRINUS.

**T**HIS day, Macrinus, number with a better stone,  
Which, white, adds to thee sliding years.  
Pour out wine to your genius. You do not ask with  
mercenary prayer,

2. *Adds to thee sliding years.*] Sets one more complete year to the score, and begins another.

— *Sliding years.*]

Eheu fugaces Posthume, Posthume,  
Labuntur anni. HOR. Ode xiv. Lib. ii.

Years that glide swiftly, and almost imperceptibly away.

3. *Pour out wine to your genius.*] The genius was a tutelar god, which they believed to preside at their birth, whom they worshipped every year on their birth-day, by making a libation of wine. They did not slay any beast in sacrifice to their genius on that day, because they would not take away life on the

Quæ, nisi seductis, nequeas committere divis :

At bona pars procerum, tacita libabit acerrâ.

5

Haud cuivis promptum est, murmurque humilesque susurros

Tollere de templis, & aperto vivere voto.

‘ Mens bona, fama, fides;’ hæc clarè, & ut audiat hospes.

Illa sibi introrsum, & sub lingua immurmurat, ‘ O si

‘ Ebullit patrii præclarum funus!—&, O si

10

‘ Sub rastro crepet argenti mihi seria, dextro

‘ Hercule!—Pupillumve utinam, quem proximus hæres

the day on which they received it. They supposed a genius not only to preside at their birth, but to attend and protect them constantly through their life; therefore, on other days they sacrificed beasts to their genii.—Hence Hor. Lib. iii. Ode xvii. l. 14—16.

— Cras genium mero  
Curabis, & porco bimestri,  
Cum famulis operum solutis.

The libation of wine on their birth-day was attended also with strewing flowers. The former was an emblem of cheerfulness and festivity; the latter, from their soon fading, of the frailty and shortness of human life.

Hor. Epist. i. Lib. ii. l. 143—4.

Tellurem porco, filvanum lacte piabant,  
Floribus & vino genium memorem brevis ævi.

3. *Mercenary prayer.*] Emaci, from emo, to buy—i. e. with a prayer, with which, as with a bribe, or reward, you were to purchase what you pray for.

4. *Which you cannot commit, &c.*] Which you must offer to the gods in secret, and as if the gods were taken aside, that nobody but themselves should hear what you say to them.

Committere, here, has the sense of—to intrust, to impart.

5. *A good part.*] A great many, a large portion.

So Hor. Lib. i. Sat. i. l. 61. Bona pars hominum; a good many, as we say.

— *Tacit censer.*] Acerra properly signifies the vessel, or pan, in which the incense is burnt in sacrifice: they said their prayers as the smoke of the incense ascended; but these nobles spake so low, as not to be heard by others, so that the incense seemed silently to ascend, unaccompanied with any words of prayer. This seems to be the meaning of tacita libabit acerrâ. In short, their petitions were of such a nature, that they dared not to utter them loud enough for other people to hear them; they themselves were ashamed of them.

6. *It*



Which you cannot commit unless to remote gods :

But a good part of our nobles will offer with tacit censer. 5

It is not easy to every one, their murmur, and low whispers

To remove from the temples, and to live with open prayer.

' A good mind, reputation, fidelity ;' these clearly, that  
a stranger may hear.

Those inwardly to himself and under his tongue he mutters—' O if

' The pompous funeral of my uncle might bubble up !  
' O if 10

' Under my rake a pot of silver might chink, Hercules  
' being propitious

' To me ! or my ward, whom I the next heir

6. *It is not easy, &c.*] As times go, people are not very ready to utter their wishes and prayers publicly, and to remove from the temples of the gods those inward murmurs and low whispers in which their impious petitions are delivered.

7. *And to live, &c.*] i. e. To make it their practice to utter their vows and prayers openly, in the sight and hearing of all.

8. *' A good mind, reputation, &c.*] These things, which are laudable and commendable, and to be desired by virtuous people, these they will ask for with a clear and audible voice, so that any stander-by may hear them perfectly.

9. *Those, &c.*] i. e. Those things that follow (which are impious and scandalous) and which he does not care should be heard by others, he mutters inwardly.

— *Under his tongue.*] Keeps them within his mouth, fearing to let them pass his lips.

10. *The pompous funeral.*] One prays for the death of a rich uncle.

— *Bubble up !*] i. e. Appear in all its pomp. Ebullit, for ebullierit—metaph. from water when boiling up, which swells, as it were, and runs over.

11. *A pot of silver, &c.*] Another prays that he may find a vessel of hidden treasure, as he is raking his field. See Hor. Lib. ii. Sat. vi. l. 10.

— *Hercules, &c.*] He was supposed to preside over hidden treasures.

12. *Or my ward, &c.*] If it were not to be his lot to have his avarice gratified by finding hidden treasure, yet, says this covetous suppliant, " I have a rich orphan under my care, to  
" whom

‘ Impello, expungam! namque est scabiosus, & acri  
 ‘ Bile tumet—Nerio jam tertia ducitur uxor.’

Hæc sanctè ut poscas, Tiberino in gurgite mergis 15  
 Manè caput, bis, tērque; & noctem flumine purgas.

Heus age, responde; minimum est quod scire laboro:  
 De Jove quid sentis?—Estne ut præponere cures  
 Hunc Cuiquam?—Cuiam? vis Staio? an, scilicet,  
 hæres?

“ whom I am heir at law, O that I could but put him out of  
 “ the way!” Expungam—blot him out.

13. *Impel.*] A metaph. taken from one wave driving on another, and succeeding in its place.

— *He is scabby, &c.*] Here is an instance of the petitioner’s hypocrisy—he pretends not to wish his pupil’s death, that he might inherit his estate, but out of compassion to an unhealthy young man, pretends to wish him dead, that he may be released from his sufferings, from his scrophulous disorders.

14. *A third wife, &c.*] Another prays for the death of his wife, that he may be possessed of all she has, and that he may get a fresh fortune by marrying again. He thinks it very hard that he can’t get rid of one, when Nerius, the usurer, has been so lucky as to bury two, and is now possessed of a third. On the death of the wife, her fortune went to the husband; even what the father had settled out of his estate, if his daughter survived him.

15. *That you may ask, &c.*] That the gods may be propitious, and give a favourable answer to your prayers, you leave no rite or ceremony unobserved, to sanctify your person, and render yourself acceptable.

— *In the river Tiber, &c.*] It was a custom among the antients, when they had vows, or prayers to make, or to go about any thing of the religious or sacred kind, to purify themselves by washing in running water.

Attrectare nefas, donec me flumine vivo

Abluero—

See *Æn.* ii. l. 719—20.

Hence the Romans washed in the river Tiber—sometimes the head, sometimes the hands, sometimes the whole body.

— *You dip.*] Or put under water. Those who were to sacrifice to the infernal gods only sprinkled themselves with water; but the sacrificers to the heavenly deities plunged themselves into the river, and put their heads under water. See *Juv. Sat.* vi. l. 522.

‘ Impel, I wish I could expunge ! for he is scabby, and  
‘ with sharp

‘ Bile hewells. A third wife is already married by Nerius.’

That you may ask these things holily, in the river  
Tiber you dip 15

Your head in the morning two or three times, and purge  
the night with the stream.

Consider, mind, answer (it is a small thing which I  
labour to know)

What think you of Jove ? is he, that you would care to prefer  
Him to any one ? to whom ? will you to Staius ? what !—  
do you doubt ?

16. *In the morning.*] At the rising of the sun; the time when  
they observed this solemnity in honour of the celestial gods;  
their ablutions in honour of the Dii Manes, and infernal gods,  
were performed at the setting of the sun. Juv. ubi supra.

— *Two or three times.*] The number three was looked  
upon as sacred in religious matters. Juv. ubi supra.

Terna tibi hæc primùm triplici diversa colore  
Licia circumdo, terque hæc altaria circum  
Effigiem duco: numero Deus impare gaudet.

VIRG. Ecl. viii. l. 73—5; and note  
there, 75. Delph. See G. i. 345.

— *Purge the night, &c.*] After nocturnal pollution they  
washed. Comp. Deut. xxiii. 10, 11.—The antients thought  
themselves polluted by the night itself, as well as by bad  
dreams in the night, and therefore purified themselves by  
washing their hands and heads every morning; which custom  
the Turks observe to this day.

17. *Consider, mind, &c.*] The poet, having stated the  
impiety of these worshippers, now remonstrates with them on  
their insult offered to the gods. See ANSW. HEUS, N° 3.

“ Come,” says he, “ let me ask for a short question.”

18. *What think you of Jove ?*] What are your notions,  
what your conceptions of the god which you pray to, and  
profess to honour ?

— *Is he, that you would care, &c.*] Do you think him  
preferable to any mortal man ?

19. *To whom—*] do you prefer him ?

— *Will you to Staius ?*— Will you prefer him to Staius ?

— *Do you doubt, &c.*] Do you hesitate in determining?—  
which is the best judge, or the best guardian of orphans, Ju-  
piter

Quis potior judex? Puerisve quis aptior orbis? 20  
 Hoc igitur, quo tu Jovis aurem impellere tentas,  
 Dic agedum Staio. Proh Jupiter! O bone, clamet,  
 Jupiter!—At sese non clamet Jupiter ipse?  
 Ignovisse putas, quia, cum tonat, ocyùs ilex  
 Sulfure discutitur sacro, quàm tuque domusque? 25  
 An, quia non fibris ovium, Ergennaque jubente,  
 Triste jaces lucis, evitandumque bidental,  
 Idcirco stolidam præbet tibi vellere barbam  
 Jupiter? Aut quidnam est, qua tu mercede, deorum  
 Emeris auriculas? Pulmone & lactibus unctis? 30

Jupiter or Staius?—From this it appears, that this Staius was some notorious wretch, who had behaved ill in both these capacities.

22. *Say it to Staius.*] As you must allow Staius not comparable to Jupiter, but, on the contrary, a very vile and wicked man, I would have you, that you may judge the better of the nature of your petitions, propose to Staius what you have proposed to Jupiter—how would Staius receive it?

—*O Jupiter? &c. would he cry.*] Even Staius, bad as he is, would be shocked and astonished, and call on Jupiter for vengeance on your head.

23. *And may not Jupiter, &c.*] Think you that Jupiter, then, may not, with the highest justice, as well as indignation, call on himself for vengeance on you?

24. *To have forgiven.*] Do you suppose that Jupiter is reconciled to your treatment of him, because you and yours are visited with no marks of divine vengeance?

26. *Bowels of sheep.*] Offered in sacrifice by way of expiation,

—*Ergenna.*] Ergennas was the name of some famous soothsayer, whose office it was to divine, by inspecting the entrails of the sacrifices.

27. *A sad bidental.*] When any person was struck dead by lightning, immediately the priest (aliquis senior qui publica fulgura condit, Juv. Sat. vi. l. 586.) came and buried the body, inclosed the place, and erecting there an altar, sacrificed two two-year-old sheep (bidentes)—hence the word bidental is applied by authors, indifferently, to the sacrifice, to the place, or (as here) to the person.

—*In the groves.*] Or woods, where the oak was rent with lightning, and where you remain unhurt. Comp. l. 24—5.

28. *Jupiter offer you, &c.*] Because you have hitherto escaped,



Who is the better judge? who the fittest for orphan  
children? 20

This, therefore, with which you try to persuade the ear  
of Jove?

Come, say it to Staius: O Jupiter! O good Jupiter!  
would he cry:

And may not Jupiter cry out upon himself?

Do you think him to have forgiven, because, when he  
thunders, the oak sooner

Is thrown down, by the sacred sulphur, than both you,  
and your house? 25

Or because, with the bowels of sheep, Ergenna commanding,  
You do not lie a sad, and to-be-avoided bidental, in the  
groves,

Therefore does Jupiter offer you his foolish beard to pluck?  
Or what is it? with what reward hast thou bought the ears  
Of the gods? with lungs, and with greasy intrails? 30

caped, do you imagine that you are at full liberty to insult  
Jupiter as you please, and this with impunity, and even with  
the divine permission and approbation?

Plucking or pulling a person by the beard was one of the  
highest marks of contempt and insult that could be offered—  
see Sat. i. l. 133, note; for the beard was cherished and re-  
spected as a mark of gravity and wisdom—see Juv. Sat. xiv.  
12, note; and Juv. vi. l. 15, 16.

29. *Or what is it?*] i. e. What hast thou done, that thou  
art in such high favour with the gods?

—*With what reward, &c.*] With what bribe hast thou  
purchased the divine attention?

30. *With lungs.*] Contemptuously put here, per meton. for  
any of the larger intestines of beasts offered in sacrifice.

—*And with greasy intrails?*] *Lactes* signifies the small  
guts, through which the meat passeth first out of the stomach:  
perhaps so called from the lacteals, or small vessels, the mouths  
of which open into them to receive the chyle, which is of a  
white or milky colour. The poet says, *unctis lactibus*, because  
they are surrounded with fat.

The poet mentions these too in a sneering way, as if he had  
said—"What! do you think that you have corrupted the  
" gods with lungs and guts?"

Ecce avia, aut metuens divum matertera, cunis  
 Exemit puerum! frontemque, atque uda labella,  
 Infami digito, & lustralibus ante salivis  
 Expiat; urentes oculos inhibere perita.  
 Tunc manibus quatit, & spem macram, supplice voto, 35  
 Nunc Licini in campos, nunc Crassi mittit in ædes.  
 ' Hunc optent generum rex & regina! puellæ  
 ' Hunc raptant! quicquid calcaverit hic, rosa fiat!'

31. *Lo! a grandmother, &c.*] The poet now proceeds to expose the folly of those prayers which old women make for children.

— *An aunt.*] Matertera—quasi mater altera—the mother's sister, the aunt on the mother's side, as amita is on the father's side.

— *Fearing the gods.*] Metuens divum—superstitious; for all superstition proceeds from fear and terror: it is therefore that superstitious people are called in Greek *δεισιδαιμονες*, from *δειδω*, to fear, *δαίμων*, a dæmon, a god. See Acts xvii. 22.

32. *His forehead, &c.*] Persius here ridicules the foolish and superstitious rites which women observed on these occasions.

First, after having taken the infant out of the cradle, they, before they began their prayers, wetted the middle finger with spittle, with which they anointed the forehead and lips of the child, by way of expiation, and preservative against magic.

— *Wet lips.*] i. e. Of the child, which are usually wet with drivel from the mouth.

33. *Infamous finger.*] The middle finger, called infamis, from its being made use of in a way of scorn to point at infamous people. See Sat. x. l. 53, and note.

— *Purifying spittle.*] They thought fasting spittle to contain great virtue against fascination, or any evil eye; therefore with that, mixed with dust, they rubbed the forehead and lips by way of preservative. Thus in Petronius—"Mox turbatum sputo pulverem, anus medio sustulit digito, frontemque repugnantis signat."

— *She before-hand.*] i. e. Before she begins her prayers for the child.

34. *Expiates.*] See above note on l. 32, ad fin.

— *Skilled to inhibit, &c.*] Skilful to hinder the fascination of bewitching eyes. Uro signifies, lit. to burn; also to injure or destroy. Virg. G. ii. l. 196.—One sort of witchcraft was supposed to operate by the influence of the eye. Virg. Ecl. iii. 103.

35. *Then*

Lo! a grandmother, or an aunt fearing the gods, from  
 the cradle  
 Takes a boy, and his forehead and his wet lips,  
 With infamous finger, and with purifying spittle, the be-  
 fore-hand  
 Expiates, skilled to inhibit destructive eyes.  
 Then shakes him in her hands, and her slender hope, with  
 suppliant wish,  
 She now sends into the fields of Licinius, now into the  
 houses of Crassus.  
 ' May a king and queen wish this boy their son-in-law ;  
 ' may the girls  
 ' Seize him ; whatever he shall have trodden upon, may  
 ' it become a rose !'

35. *Then shakes him, &c.* ] Lifts him up, and dandles him to and fro, as if to present him to the gods.

— *Her slender hope.* ] The little tender infant.

— *With suppliant wish.* ] Or prayer.—Having finished her superstitious rites of lustration, she now offers her wishes and prayers for the infant.

36. *She now sends, &c.* ] *Mittit* is a law term, and taken from the prætor's putting a person in possession of an estate which was recovered at law.—Here it denotes the old women's wishing, and, in desire, putting the child in possession of great riches; having her eye on the possessions of Crassus and Licinius, the former of which (says Plutarch) purchased so many houses, that, at one time or other, the greatest part of Rome came into his hands. Licinius was a young slave of so saving a temper, that he let out the offals of his meat for interest, and kept a register of debtors. Afterwards he was made a collector in Gaul, where he acquired (as Persius expresses it, Sat. iv. l. 56, *quantum non milvus oberret*) " more lands than a kite could fly over."

37. *King and queen wish, &c.* ] May he be so opulent as that even crowned heads may covet an alliance with him as a son-in-law.

37—8. *Girls seize him.* ] May he be so beautiful and comely, that the girls may all fall in love with him, and contend who shall first seize him for her own.

38. *Shall have trodden upon, &c.* ] This foolish, extravagant hyperbole well represents the vanity and folly of these old women, in their wishes for the children.

39. *But*

Ast ego nutrici non mando vota : negato,  
Jupiter, hæc illi, quamvis te albata rogarit.

40

Poscis opem nervis, corpusque fidele senectæ :  
Esto, age : sed grandes patinæ, tucetaque crassa  
Annuere his superos vetuère, Jovemque morantur.

Rem struere exoptas, cæso bove ; Mercuriumque  
Arcessis fibra : ‘ da fortunare penates !

45

‘ Da pecus, & gregibus fœtum !’—Quo, pessime, pacto,  
Tot tibi cum in flammis junicum omenta liquecant ?

39. *But to a nurse, &c.*] For my part, says Persius, I shall never leave it to my nurse to pray for my child.

39—40. *Deny, O Jupiter, &c.*] If she should ever pray thus for a child of mine, I beseech thee, O Jupiter, to deny such petitions as these, however solemnly she may offer them.

40. *Tho’ cloath’d in white.*] Though arrayed in sacrificial garments. The antients, when they sacrificed and offered to the gods, were cloathed with white garments, as emblems of innocence and purity.

41. *You ask strength, &c.*] Another prays for strength of nerves, and that his body may not fail him when he comes to be old.

42. *Be it so—go on.*] I see no harm in this, says Persius ; you ask nothing but what may be reasonably desired, therefore I don’t find fault with your praying for these things—go on with your petitions.

— *Great dishes.*] But while you are praying for strength of body, and for an healthy old age, you are destroying your health, and laying in for a diseased old age, by your gluttony and luxury.

— *Sausages.*] Tuceta—a kind of meat made of pork or beef chopped, or other stuff, mingled with suet.

43. *Have forbidden, &c.*] While you are praying one way, and living another, you yourself hinder the gods from granting your wishes.

— *Hinder Jove.*] Prevent his giving you health and strength, by your own destroying both.

The poet here ridicules those inconsistent people, who pray for health and strength of body, and yet live in such a manner as to impair both. Nothing but a youth of temperance is likely to insure an old age of health.—This is finely touched by the masterly pen of our Shakespeare—

Tho’ I look old, yet am I strong and lusty :  
For in my youth I never did apply

Hot



But to a nurse I do not commit prayers: deny,  
O Jupiter, these to her, tho' cloth'd in white she should  
ask.

You ask strength for your nerves, and a body faithful to  
old age: 40

Be it so—go on: but great dishes, and fat saufages,  
Have forbidden the gods to assent to these, and hinder Jove.

You wish heartily to raise a fortune, an ox being slain,  
and Mercury

You invite with inwards—"grant the household gods to  
"make me prosperous!

"Give cattle, and offspring to my flocks!"—Wretch, by  
what means,

When the cawls of so many young heifers can melt for you  
in flames?

Hot and rebellious liquors in my blood;  
Nor did not with unbashful forehead woo  
The means of weakness and debility;  
Therefore my age is as a lusty winter,  
Frosty, but kindly—

As you like it, Act ii. Sc. iii.

44. *You wish, &c.*] Another is endeavouring to advance  
his fortune by offering costly sacrifices, little thinking that these  
are diminishing what he wants to augment.

— *Ox slain.*] i. e. In sacrifice—in order to render the god  
propitious; but you don't recollect that by this you have an ox  
the less.

— *Mercury.*] The god of gain.

45. *You invite.*] Arceffis—send for, as it were—invite to  
favour you.

— *With inwards.*] Extis—the entrails of beasts offered in  
sacrifice.

— *The household gods, &c.*] "Grant, O Mercury (say  
"you) that my domestic affairs may prosper!" See AINSW.  
Penates.

46. *Give cattle, &c.*] Grant me a number of cattle, and let  
all my flocks be fruitful, and increase!

— *Wretch, by what means?*] How, thou silliest of men,  
can this be?

47. *When the cawls of so many, &c.*] When you are every  
day preventing all this, by sacrificing your female beasts before  
they

Et tamen hic extis, & opimo vincere farto  
 Intendit: 'jam crescit ager, jam crescit ovile;  
 'Jam dabitur, jam jam?' donec deceptus, & exspes, 50  
 Nequicquam fundo suspiret nummus in imo.

Si tibi crateras argenti, incusaque pingui  
 Auro dona feram, fudes; & pectore lævo  
 Excultas guttas: lætari prætrepidum cor.  
 Hinc illud subiit, auro sacras quòd ovato 55  
 Perducis facies. Nam, fratres inter ahenos,

they are old enough to breed, and thus, in a two-fold manner, destroying your flock?

47. *The cawls.*] Omentum is the cawl or fat that covers the inwards.

— *Melt in flames.*] Being put on the fire on the altar.

— *For you.*] In hopes to obtain what you want.

48. *Yet this man, &c.*] Thinks he shall overcome the gods with the multitude of sacrifices which he offers—this is his intention.

— *With bowels.*] The inwards of beasts offered in sacrifice.

— *A rich pudding.*] They offered a sort of pudding, or cake, made of bran, wine, and honey.

49. *"Now the field increases,"*] says he—fancying his land is better for what he has been doing.

— *Now the sheep-fold.*] "Now methinks my sheep breed better."

50. *Now it shall be given, &c.*] "Methinks I already see my wishes fulfilled—every thing will be given me that I asked for."

— *Now presently.*] "I shall not be to wait much longer."

— *Till deceived, and hopeless.*] Till, at length, he finds his error, and that, by hoping to increase his fortune by the multitude of his sacrifices, he has only just so far diminished it—he has nothing left but one poor solitary sestertius at the bottom of his purse, or chest; which, finding itself deceived, and hopeless of any accession to it, sighs, as it were, in vain, for the loss of its companions, which have been so foolishly spent and thrown away.

The Roman nummus, when mentioned as a piece of money, was the same with the sestertius, about one penny three farthings. The propopoeia here is very humorous.

52. *If to the cups, &c.*] Men are apt to think the gods like themselves,

And yet this man to prevail with bowels, and with a rich  
pudding

Intends: "Now the field increaseth, now the sheep-fold—  
"Now it shall be given, now presently:" till deceived, and  
hopeless, 50

In vain the nummus will sigh in the lowest bottom.

If to thee cups of silver, and gifts wrought with rich gold  
I should bring, you would sweat, and from your left breast  
Shake out drops—your over-trembling heart would rejoice.  
Hence that takes place, that with gold carried in triumph  
you 55

Overlay the sacred faces. For, among the brazen brothers,

themselves, pleased with rich and costly gifts—to such the poet  
now speaks.

If, saith Persius, I should make you a present of a fine piece  
of silver plate, or of some costly vessel of the finest gold.

53. *You would sweat.*] You would be so pleased and over-  
joyed, that you would break into a sweat with agitation.

— *Left breast.*] They supposed the heart to lie on the left  
side.

54. *Shake out drops.*] i. e. You would weep, or shed tears.  
Lachrymas excutere, to force tears. Ter. Heaut. Act i. Sc. i.  
l. 115.—Tears of joy would drop, as it were, from your very  
heart. Lachrymor præ gaudio. Ter.—Some understand lævo  
here in the sense of foolish, silly: as in Virg. Eccl. i. 16. Ca-  
saub.

— *Your over-trembling heart, &c.*] Palpitating with un-  
usual motion, from the suddenness and emotion of your surprise  
and joy, would be delighted.

55. *That takes place.*] That notion or sentiment takes place  
in your mind, that, because you are so overjoyed at receiving a  
rich and sumptuous present of silver or gold, therefore the gods  
must be so too—judging of them by yourself.

— *Gold carried in triumph, &c.*] Hence, with the gold  
taken as a spoil from an enemy, and adorning the triumph of  
the conqueror, by being carried with him in his ovation, you  
overlay the images of the gods—thus complimenting the gods  
with what has been taken from your fellow mortals by rapine  
and plunder.

56. *The brazen brothers.*] There stood in the porch of the  
Palatine Apollo fifty brazen statues of the fifty sons of Ægyptus,  
the brother of Danaüs, who, having fifty sons, married them to  
the

Somnia pituitâ qui purgatissima mittunt,  
Præcipui sunt; sitque illis aurea barba.

Aurum vasa Numæ, Saturniaque impulit æra:  
Vestalesque urnas, & Tuscum fictile mutat.

60

O curvæ in terras animæ, & cœlestium inanes!  
Quid juvat hoc, templis nostros immittere mores?  
Et bona diis, ex hac sceleratâ ducere pulpâ?  
Hæc sibi corrupto Casiam dissolvit olivo;

the fifty daughters of Danaüs, and, by their father's order, they all slew their husbands in the night of their marriage, except Hypermnestra, who saved Lynceus. See Hor. Lib. iii. Ode xi. l. 30, &c.

These were believed to have great power of giving answers to their enquirers, in dreams of the night, relative to cures of disorders.

57. *Most purged, &c.*] Most clear and true, as most defæcated and uninfluenced by the gross humours of the body.

58. *Be the chief.*] Let these be had in honour above the rest — q. d. Bestow most on those from whom you expect most.

— *A golden beard.*] This alludes to the image of Esculapius, in the temple of Epidaurum, which was supposed to reveal remedies for disorders in dreams. This image had a golden beard, which Dionysius the tyrant of Syracuse took away, saying, jestingly, that, “as the father of Esculapius, Apollo, had no beard, it was not right for the son to have one.”

This communicating, through dreams, such remedies as were adapted to the cure of the several disorders of the inquirers, was at first accounted the province of Apollo and Æsculapius only; but on the breaking out of Ægyptian superstition, Isis and Osiris were allowed to have the same power, as were also the fifty sons of Ægyptus, here called the brazen brothers, from their statues of brass.

59. *Driven away, &c.*] Has quite expelled from the temples the plain and simple vessels made use of in the days of Numa, the first founder of our religious rites. See Juv. Sat. xi. l. 115—16.

— *The Saturnian brass.*] The brazen vessels which were in use when Saturn reigned in Italy.

60. *Changes the vestal urns.*] The pitchers, pots, and other vessels, which the vestal virgins used in celebrating the rites of Vesta, and which were antiently of earthen-ware, are now changed into gold. Comp. Juv. Sat. vi. l. 342—3.

— *The Tuscan earthen-ware.*] Aretium, a city of Tuscany, was famous for earthen-ware, from whence it was carried to Rome,



Let those who send dreams most purged from phlegm,  
Be the chief, and let them have a golden beard.

Gold has driven away the vessels of Numa, and the Saturnian brads,

And changes the Vestal urns, and the Tuscan earthen-  
ware. 60

O souls bowed to the earth—and void of heavenly things!  
What doth this avail, to place our manners in the temples,  
And to esteem things good to the gods out of this wicked  
pulp?

This dissolves for itself Cassia in corrupted oil,

Rome, and to other parts of Italy. This was now grown quite out of use. Comp. Juv. Sat. xi. l. 109—10; and Juv. Sat. iii. l. 168.

The poet means to say, that people, now-a-days, had banished all the simple vessels of the antient and primitive worship, and now, imagining the gods were as fond of gold as they were, thought to succeed in their petitions, by lavishing gold on their images. Comp. If. xlv. 6.

61. *O souls bowed, &c.*] This apostrophe, and what follows to the end, contain sentiments worthy the pen of a Christian.

62. *What doth this avail.*] What profiteth it.

— *To place our manners, &c.*] Immittere—to admit, or suffer to enter. Our manners—i. e. our ways of thinking, our principles of action—who, because we so highly value, and are so easily influenced by rich gifts, think the gods will be so too. See AINSW. Immitto, N° 3 and 7.

63. *And to esteem, &c.*] To prescribe, infer, or reckon what is good in their sight, and acceptable to them.

— *Out of this wicked pulp.*] From the dictates of this corrupted and depraved flesh of ours. Flesh here, as often in S. S. means the fleshly, carnal mind, influenced by, and under the dominion of, the bodily appetites—των σαρκικων επιθυμιων, 1 Pet. ii.

11. “That which is born of the flesh is flesh,” John iii. 6.

Pulpa literally means the pulp, the fleshy part of any meat—a piece of flesh without bone. AINSW.

64. *This.*] This same flesh—

— *Dissolves for itself Cassia, &c.*] Cassia, a sweet shrub, bearing spice like cinnamon, here put for the spice: of this and other aromatics mingled with oil, which was hereby corrupted from its simplicity, they made perfumes, with which they anointed themselves.

Et Calabrum coxit, vitiato murice, vellus.

65

Hæc baccam conchæ rasisse; & stringere venas

Ferventis massæ, crudo de pulvere, jussit.

Peccat & hæc, peccat: vitio tamēn utitur. At vos

Dicite, pontifices, in sacris quid facit aurum?

Nempe hoc, quod Veneri donatæ a virgine pupæ.

70

Quin damus id superis, de magna quod dare lance

Non possit magni Messalæ lippa propago:

Compositum jus, fasque animi: sanctoque recessus

65. *Hath boiled, &c.*] To give the wool a purple dye, in order to make it into splendid and sumptuous garments. See Juv. Sat. xii. 38, 39.

The best and finest wool came from Calabria. The murex was a shell-fish, of the blood of which the purple dye was made. The best were found about Tyre. See Virg. iv. 262. Hor. Epod. xii. 21.—Vitiated—i. e. corrupted to the purposes of luxury.

66. *To scrape, &c.*] This same pulp, or carnal mind, first taught men to extract pearls from the shell of the pearl-oyster, in order to adorn themselves.

— *And to draw, &c.*] Stringere—to bring into a body or lump (Ainsw.) the veins of gold and silver, by melting down the crude ore. Ferventis massæ—the mass of gold or silver ore heated to fusion in a furnace, and thus separating them from the dross and earthly particles.

The poet is shewing, that the same depraved and corrupt principle, which leads men to imagine the gods to be like themselves, and to be pleased with gold and silver because men are, is the inventor and contriver of all manner of luxury and sensual gratifications.

68. *This also sins, &c.*] This evil corrupted flesh is the parent of all sin, both in principle and practice. Comp. Rom. vii. 18—24.

— *Yet uses vice.*] Makes some use of vice, by way of getting some emolument from it, some profit or pleasure.

69. *O ye priests, &c.*] But tell me, ye ministers of the gods, who may be presumed to know better than others, what pleasure, profit or emolument, is there to the gods, from all the gold with which the temples are furnished and decorated?

70. *Truly this, &c.*] The poet answers for them—"Just as much as there is to Venus, when girls offer dolls to her."—Pupa, a puppet, a baby, or doll, such as girls played with while little, and, being grown big, and going to be married, offered to Venus, hoping, by this, to obtain her favour, and to be made mothers

And hath boiled the Calabrian fleece in vitiated purple. 65  
This has commanded to scrape the pearl of a shell, and to  
draw the veins

Of the fervent mafs from the crude dust.

This also fins, it fins: yet uses vice. But ye,  
O ye priests, say what gold does in sacred things?

Truly this, which dolls given by a virgin to Venus. 70

But let us give that to the gods, which, to give from a  
great dish,

The blear-eyed race of great Messala could not—

What is just and right disposed within the soul, and the sacred recesses

mothers of real children. The boys offered their bullæ to their household gods. Juv. Sat. xiii. 33, note.

71. *But let us give, &c.*] The poet is now about to shew with what sacrifices the gods will be pleased, and consequently what should be offered.

— *A great dish.*] The *lanx*—lit. a deep dish—signified a large censer, appropriated to the rich: but sometimes they made use of the *acerra* (v. 5.) a small censer appropriated to the poor.

72. *The blear-eyed race, &c.*] Val. Corv. Messala took his name from Messana, a city of Sicily, which was besieged and taken by him; he was the head of the illustrious family of the Messalæ. The poet here aims at a descendent of his, who degenerated from the family, and so devoted himself to gluttony, drunkenness, and luxury of all kinds, that, in his old age, his eyelids turned inside out.

Let us offer to the gods, says Persius, that which such as the Messalæ have not to offer, however large their censers may be, or however great the quantities of the incense put within them.

73. *What is just and right.*] Jus is properly that which is agreeable to the laws of man—*fas*, that which is agreeable to the divine laws.

— *Disposed.*] Settled, fashioned, set in order or composed, fitted, set together, within the soul.—It is very difficult to give the full idea of *compositum* in this place by any single word in our language.

73—4. *The sacred recesses of the mind.*] The inward thoughts and affections—what St. Paul calls τα κρυπτα των Ἀνθρώπων. Rom. ii. 16. Prov. xxiii. 26.

Mentis, & incoctum generoso pectus honesto.

Hæc cedo, ut admoveam templis, & farre litabo. 75

74. *A breast imbrued, &c.*] Incoctum—metaph. taken from wool, which is boiled, and so thoroughly tinged with the dye. It signifies that which is infused; not barely dipped, as it were, so as to be lightly tinged, but thoroughly soaked, so as to imbibe the colour. See Virg. G. iii. 307.

75. *That I may bring to the temples.*] Let me be possessed of these, that I may with these approach the gods, and then a little cake of meal will be a sufficient offering. Comp. Virg. Æn. v. l. 745; and Hor. Lib. iii. Ode xxiii. l. 17, &c.

Lito



SAT. II. PERSIUS'S SATIRES. 65

Of the mind, and a breast imbrued with generous honesty—

These give me, that I may bring to the temples, and I  
will sacrifice with meal. 75

Lito not only signifies to sacrifice, but, by that sacrifice, to  
obtain what is sought for.

Tum Jupiter faciat ut semper  
Sacrificem, nec unquam litem.

PLAUT. in Persa.

END OF THE SECOND SATIRE.

SATIRA

## S A T I R A III.

## A R G U M E N T.

*Perſius, in this Satire, in the perſon of a Stoic preceptor, upbraids the young men with ſloth, and with neglect of the ſtudy of philoſophy. He ſhews the ſad conſequences which will attend them throughout life, if they do not apply themſelves early to the knowledge of virtue.*

NEMPE hæc affidue ! Jam clarum mane ſeneſtras  
Intrat, & anguſtas extendit lumine rimas.  
Sertimus, indomitum quod deſpumare Falernum

*Line 1. "What—theſe things conſtantly ?"]* The poet here introduces a philoſopher, rousiſg the pupils under his care from their ſloth, and chiding them for lying ſo late in bed. "What (ſays he) is this to be every day's practice?"

—*Already the clear morning, &c.]* q. d. You ought to be up and at your ſtudies by break of day; but here you are lounging in bed at full day-light, which is now ſhining in at the windows of your bed-room.

2. *Extends with light, &c.]* Makes them appear wider, ſay ſome. But Caſaubon treats this as a fooliſh interpretation. He ſays, that this is an "Hypallage. Not that the chinks are extended, or dilated, quod quidem ineptè ſcribunt, but the light is extended, the ſun transmitting its rays through the chinks of the lattices."

Dr. Sheridan ſays—"this image (anguſtas extendit lumine rimas) very beautifully expreſſes the widening of a chink by the admiſſion of light." But I do not underſtand how the light can be ſaid to widen a chink, if we take the word widen in its uſual ſenſe, of making any thing wider than it was. Perhaps we may underſtand the verb extendit, here, as extending to view—i. e. making viſible the interſtices of the lattices, which, in the dark, are imperceptible to the ſight, but when the morning enters become apparent. It ſhould ſeem, from this paſſage, that the ſeneſtræ of the Romans were lattice windows.

But

## S A T I R E III.

## A R G U M E N T.

*The title of this Satire, in some ancient manuscripts, was, "The Reproach of Idleness;" though in others it is inscribed—"Against the Luxury and Vices of the Rich:"—in both of which, the Poet pursues his intention, but principally in the former.*

"**W**HAT—these things constantly? Already the  
     "clear morning enters  
 "The windows, and extends with light the narrow chinks.  
 "We snore, what to digest untamed Falernan

But the best way is to abide by experience, which is in favour of the first explanation; for when the bright sun shines through any chink or crack, there is a dazzling which makes the chink or crack appear wider than it really is. Of the first glass windows, see Jortin, Rem. vol. iv. p. 196.

3. *We snore.*] Stertimus—i. e. stertitis.—The poet represents the philosopher speaking in the first person, but it is to be understood in the second—"We students," says he, as if he included himself, but meaning, no doubt, those to whom he spake. Comp. Sat. i. l. 13.

— *To digest untamed, &c.*] Instead of rising to study, we (i. e. ye young men) are sleeping, as long as would suffice to get rid of the fumes of wine, and make a man sober, though he went to bed ever so drunk.

— *To digest.*] Despumare—metaph. taken from new wine, or any other fermenting liquor, which rises in froth or scum: the taking off this scum or froth was the way to make the liquor clear, and to quiet its working. Thus the Falernan, which was apt, when too much was drunk of it, to ferment in the stomach, was quieted and digested by sleep. The epithet indomitum refers to this fermenting quality of the wine.

Perhaps the master here alludes to the irregularities of these students,

Sufficiat, quinta jam linea tangitur umbrâ.

En, quid agis? siccas insana canicula messes

5

Jamdudum coquit, & patula pecus omne sub ulmo est.

Unus ait comitum, 'Verumne? Itane? Ocius adfit

Huc aliquis. Nemon'?' Turgescit vitrea bilis:

Finditur, Arcadiæ pecuaria rudere credas.

Jam liber, & bicolor positis membrana capillis,

10

students, who, instead of going to bed at a reasonable hour and sober, sat up late drinking, and went to bed with their stomachs full of Falernan wine.

4. *The line is already touched, &c.*] Hypallage; for quinta linea jam tangitur umbrâ, i. e. the fifth line, the line or stroke which marks the fifth hour, is touched with the shadow of the gnomon on the sun-dial.

The antient Romans divided the natural day into twelve parts. Sun-rising was called the first hour; the third after sun-rising answers to our nine o'clock; the sixth hour was noon; the ninth answers to our three o'clock P. M. and the twelfth was the setting of the sun, which we call six o'clock P. M. The fifth hour, then, among the Romans, answers to our eleven o'clock A. M. These students slept till eleven—near half the day.

5. *Lo! what do you?*] What are you at—why don't you get up?

—*The mad dog-star.*] Canicula—a constellation, which was supposed to arise in the midst of summer, when the sun entered Leo, with us the dog-days.—This is reckoned the hottest time in the year; and the antients had a notion, that the influence of the dog-star occasioned many disorders among the human species, but especially madness in dogs.

Jam Procyon furit,  
Et stella vesani Leonis,  
Sole dies referente ficos.

HOR. Ode xxix. Lib. iii. l. 18—20.

Rabiosi tempora signi.

HOR. Sat. vi. Lib. i. l. 126.

The dog-star rages. POPE.

6. *Long since is repining.*] They supposed that the intense heat, at that time of the year, was occasioned by the dog-star, which rose with the sun, and forwarded the ripening of the corn. The poets followed this vulgar error, which sprang from the rising of the dog-star when the sun entered into Leo; but this star



" Might suffice : the line is already touched with the fifth  
" shadow.

" Lo ! what do you ? the mad dog-star the dry harvests 5  
" Long since is ripening, and all the flock is under the  
" spreading elm."

Says one of the fellow-students—" Is it true ? Is it so ?  
" Quick let somebody

" Come hither—Is there nobody ?"—vitreous bile swells,  
" I am split ;"—" that you'd believe the cattle of Arcadia  
" to bray."

Now a book, and two-coloured parchment, the hairs  
beling laid aside, 10

star is not the cause of greater heat, which is, in truth, only  
the effect of the particular situation of the sun at that season.

6. *All the flock, &c.*]

Jam pastor umbras cum grege languido  
Rivumque fessus quærit, & horridi  
Dumeta Silvani—

HOR. Ode xxix. Lib. iii. l. 21—3.

Nunc etiam pecudes umbras & frigora captant.

VIRG. Ecl. ii. 8.

7. *Fellow-students.*] This seems to be the meaning of co-  
mites in this place.

—" *Quick, &c.* ] Let some of the servants come imme-  
diately, and bring my cloaths, that I may get up.

8. *Is there nobody ?*] Does nobody hear me call ?

—" *Vitreous bile swells.* ] He falls into a violent passion  
at nobody's answering.

Horace speaks of splendida bilis, clear bile—i. e. furious—  
in opposition to the atra bilis, black bile, which produces me-  
lancholy. This is probably the meaning of vitrea, glassy, in  
this place.

9. " *I am split,*" ] says the youth, with calling so loud for  
somebody to come to me—

" *That you'd believe, &c.* ] You may well say you are  
ready to split, for you make such a noise, that one would think  
that all the asses in Arcadia were braying together, answers  
the philosopher. Eclipsis.—Arcadia, a midland country of  
Peleponnesus, very good for pasture, and famous for a large  
breed of asses. See Juv. Sat. vii. l. 160, note.

10. *Now a book.* ] At last he gets out of bed, dresses him-  
self, and takes up a book.

Inque manus chartæ, nodosæque venit arundo.  
 Tum queritur, crassius calamo quòd pendeat humor ;  
 Nigra quòd infusa vanescat sepiâ lymphâ :  
 Dilutas, queritur, gemit quòd fistula guttas.

O miser, inque dies ultrâ miser ! huccine rerum 15  
 Venimus ? at cur non potius, teneroque columbo  
 Et similis regum pueris, pappare minutum  
 Poscis ; & iratus mammæ, lallare recusas ?

‘ An tali studeam calamo ? ’ Cui verba ? Quid istas

10. *Two-coloured parchment.*] The students used to write their notes on parchment: the inside, on which they wrote, was white; the other side, being the outer side of the skin, on which the wool or hair grew, was of a yellow cast. See Juv. Sat. vii. l. 23, note.

— *The hairs, &c.*] The hairs, or wool, which grew on the skin, were scraped off, and the parchment smoothed, by rubbing it with a pumice-stone.

11. *Paper.*] Charta signifies any material to write upon.—The antients made it of various things, as leaves, bark of trees, &c.; and the Egyptians of the flag of the river Nile, which was called papyrus—hence the word paper. Charta Pergamena, i. e. apud Pergamum inventa (Plin. Ep. xiii. 12.) signifies the parchment or vellum which they wrote upon, and which was sometimes indifferently called charta, or membrana. Comp. Hor. Sat. x. Lib. i. l. 4; and Sat. iii. Lib. ii. l. 2.

But chartæ, here, seems to mean paper of some sort, different from the membrana, l. 10.

The lazy student now takes pen, ink and paper, in order to write.

— *A knotty reed.*] A pen made of a reed, which was hollow, like a pipe, and grew full of knots, at intervals, on the stalk.

12. *He complains, &c.*] That his ink is so thick that it hangs to the nib of his pen.

13. *Cuttle-fish, &c.*] This fish discharges a black liquor, which the antients used as ink.

— *Vanishes with water, &c.*] He first complained that his ink was too thick: on pouring water into it, to make it thinner, he now complains that it is too thin, and the water has caused all the blackness to vanish away.

14. *The pipe.*] i. e. The pen made of the reed.

— *Doubles the diluted drops.*] Now the ink is so diluted, that it comes too fast from the pen, and blots his paper. All these are so many excuses for his unwillingness to write.

And there comes into his hand paper, and a knotty reed.  
Then he complains that a thick moisture hangs from the pen:  
That the black cuttle-fish vanishes with water infused:  
He complains that the pipe doubles the diluted drops.

"O wretch; and every day more a wretch! to this

"pafs 15

"Are we come? but why do you not rather, like the

"tender dove,

"And like the children of nobles, require to eat pap,

"And angry at the nurse, refuse her to sing lullaby,"—

"Can I study with such a pen?" "Whom dost thou

"deceive? Why those

15. "*O wretch! &c.*] The philosopher, hearing his lazy pupil contrive so many trivial excuses for his idleness, exclaims—"O wretch, O wretched young man, who art likely to be  
"more wretched every day you live!"

16. "*Are we come? &c.*] Are all my hopes of you, as well as those of your parents, who put you under my care, come to this!

—*Why not rather.*] Than occasion all this expence and trouble about your education.

—*The tender dove.*] These birds are remarkably tender when young—the old ones feed them with half-digested food of their own stomachs.

17. "*Children of nobles.*] And of other great men, which are delicately nursed.

—*Require to eat pap.*] Pappare is to eat pap as children. Minutus-a-um, signifies any thing lessened, or made smaller. Here it denotes meat put into the mother's, or nurse's, mouth, there chewed small, and then given to the child—as the dove to her young. Comp. the last note on l. 16.

18. "*Angry at the nurse.*] The word *mammæ*, here, refers to the mother or nurse, which the children called *mamma*, as they called the father *tata*.

This well describes the fractiousness of an humoured and spoiled child, which, because it has not immediately what it wants, flies into a passion with its nurse when she attempts to sing it to sleep, and will not suffer her to do it. See AINSW. Lallo.

The philosopher sharply reproves his idle pupil. Rather, says he, than come to school, you should have staid in the nursery, and have shewn your childish perverseness there rather than here.

19. "*Can I study with such a pen?*"] The youth still per-  
fists

Succinis ambages? Tibi luditur; effluvis amens, 20  
 Contemnere. Sonat vitium percussa, malignè  
 Respondet, viridi non cocta fidelia limo.  
 Udum & molle lutum es; nunc, nunc properandus, & acri  
 Fingendus sine fine rota. Sed rure paterno,  
 Est tibi far modicum; purum, & sine labe, salinum. 25

sifts in his frivolous excuses, totally unimpressed by all that his master has said.—“Blame the pen, don’t blame me—can “any mortal write with such a pen?”

19. “*Whom do you deceive?*”] I should suppose, that *cui verba?* is here ecliptical, and that *das*, or *existimas dare*, is to be understood. *Verba dare* is to cheat or deceive; and here the philosopher is representing his pupil, who is framing trivial excuses for his unwillingness to study, as a self-deceiver—*tibi luditur*, saith he, in the next line.

19—20. *Those shifts.*] *Ambages*—shifts, prevaricating, shuffling excuses.

—*Repeat.*] *Succinis*.—The verb *succino* signifies to sing after another, to follow one another in singing or saying—here properly used, as expressing the repetition of his foolish excuses, which followed one another, or which he might be said to repeat one after the other.

—‘*Tis you are beguiled.*] *Luditur* here is used impersonally; as *concurritur*, Hor. Sat. i. Lib. i. l. 7.

—*Thoughtless you run out.*] *Amens*—foolish, silly, out of one’s wits (from a priv. and *mens*)—so, unthinking, without thought. You run out—*effluvis*—metaph. from a bad vessel, out of which the liquor leaks. You, foolish and unthinking as you are, are wasting your time and opportunity of improvement, little thinking, that, like the liquor from a leaky vessel, they are insensibly passing away from you—your very life is gliding away, and you heed it not.

21. *You’ll be despised.*] By all sober, thinking people.

—*A pot, &c.*] Any vessel, made of clay that is not well tempered—*viridi limo*, which is apt to chap and crack in the fire—non cocta, not baked as it ought to be—will answer badly, when sounded by the finger, and will proclaim, by its cracked and imperfect sound, its defects.

Thus will it be with you, none will ever converse with you, or put you to the proof, but you will soon make them sensible of your deficiency in wisdom and learning, and be the object of their contempt.

23. *Wet and soft clay.*] The poet still continues the metaphor.

As wet and soft clay will take any impression, or be mould-



"Shifts do you repeat? 'Tis you are beguiled: thought-

"less you run out. 20

"You'll be despised. A pot, the clay being green, not

"baked, answers

"Badly, being struck, it sounds its fault.

"You are wet and soft clay; now, now you are to be hasten'd,

"And to be formed incessantly with a brisk wheel. But

"in your paternal estate

"You have a moderate quantity of corn, and a salt-

"cellar pure and without spot. 25

ed into any shape, so may you; you are young, your under-  
standing flexible, and impressible by instruction—

——idoneus arti

Cuilibet: argillâ quidvis imitaberis udâ.

HOR. Epist. ii. Lib. ii. l. 7—8.

23. *Hasten'd.*] Now, now you are young, you are to lose  
no time, but immediately to be begun with.

24. *Formed incessantly, &c.*] The metaphor still continues.  
As the wheel of the potter turns, without stopping, till the piece  
of work is finished, so ought it to be with you; you ought to be  
taught incessantly, till your mind is formed to what it is intend-  
ed, and this with strict discipline, here meant by *acri rotâ*.

——*Paternal estate, &c.*] But perhaps you will say,  
"Where is there occasion for all this?—I am a man of for-  
"tune, and have a sufficient income to live in independency;  
"therefore why all this trouble about learning?"

25. *Moderate quantity, &c.*] *Far* signifies all manner of  
corn which the land produces; here, by metonym. the land  
itself—*far modicum*, a moderate estate, a competency.

——*A salt-cellar without spot.*] The ancients had a super-  
stition about salt, and always placed the salt-cellar first on the  
table, which was thought to consecrate it; if the salt was  
forgotten, it was looked on as a bad omen. The salt-cellar  
was of silver, and descended from father to son—see Hor.  
Ode xvi. Lib. ii. l. 13, 14.—But here the *salinum*, per synec.  
seems to stand for all the plate which this young man is sup-  
posed to have inherited from his father, which he calls *purum*  
and *sine labe*, either from the pureness of the silver, or from  
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and all the rest of his possessions.

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26. *What*

Quid metuas? cultrixque foci secura patella est.  
 Hoc fatis? An deceat pulmonem rumpere ventis,  
 Stemmata quòd Tusco ramum millesime ducis?  
 Censoreme tuum vel quòd trabeate salutas?  
 Ad populum phaleras: ego te intus, & in cute, novi. 30  
 Non pudet, ad morem discincti vivere Nattæ?  
 Sed stupet hic vitio; & fibris increvit opimum

26. *What can you fear?*]—I say you, who are possessed of so much property?

—*You have a dish, &c.*] Patella—a sort of deep dish, with broad brims, used to put portions of meat in that were given as sacrifice.

Before eating, they cut off some part of the meat, which was first put into a pan, then into the fire, as an offering to the Lares, which stood on the hearth, and were supposed the guardians of both house and land, and to secure both from harm: hence the poet says—cultrix secura.

q. d. You have not only a competent estate in land and goods, but daily worship the guardian gods, who will therefore protect both—what need you fear?

27. *Is this enough?*] To make you happy.

—*May it become you.*] Having reason, as you may think, to boast of your pedigree, can you think it meet—

—*To break your lungs, &c.*] To swell up with pride, till you are ready to burst, like a man that draws too much air at once into his lungs.

28. *A thousandth, derive, &c.*] Millesime, for tu millesimus, antiptosis; like trabeate, for tu trabeatus, in the next line—because you can prove yourself a branch of some Tuscan family, a thousand off from the common stock.—The Tuscans were accounted of most antient nobility. Horace observes this, in most of his compliments to Mæcenas, who was derived from the old kings of Tuscany. See Ode i. Lib. i. l. 1, & al. freq.

29. *Censor, &c.*] The Roman knights, attired in the robe called trabea, were summoned to appear before the censor (see AINSW. Censor), and to salute him in passing by, as their names were called over. They led their horses in their hand.

Are you to boast, says the philosopher to his pupil, because the censor is your relation (tuum), and that when you pass in procession before him, with your knight's robe on, you may claim kindred with him?

30. *Trappings to the people—*] q. d. These are for the ignorant



- "What can you fear? and you have a dish a secure wor-  
 "shipper of the hearth."—  
 "Is this enough? Or may it become you to break your  
 "lungs with wind,  
 "Because you, a thousandth, derive a branch from a Tus-  
 "can stock;  
 "Or because robed you salute the censor (as) yours?—  
 "Trappings to the people—I know you intimately and  
 "thoroughly. 30  
 "Does it not shame you to live after the manner of disso-  
 "lute Natta?  
 "But he is stupefied with vice, rich fat hath increased in his

rant vulgar to admire. The ornaments of your dress you may exhibit to the mob; they will be pleased with such gewgaws, and respect you accordingly.

The word *phaleræ -arum*, signifies trappings, or ornaments, for horses; also a sort of ornament worn by the knights: but these no more ennobled the man, than those did the horse.

30. *I know you intimately, &c.*] Inside and out, as we say; therefore you can't deceive me.

31. *Does it not shame you, &c.*] Do you feel no shame at your way of life, you that are boasting of your birth, fortune, and quality, and yet leading the life of a low profligate mechanic?

Natta signifies one of a sorry, mean occupation, a dirty mechanic. But here the poet means somebody of this name, or at least who deserved it by his profligate and worthless character. See Hor. Sat. vi. Lib. i. l. 124; and Juv. Sat. viii. l. 95.

32. *He is stupefied with vice.*] He has not all his faculties clear, and capable of discernment, as you have, therefore is more excusable than you are. By long contracted habits of vice he has stupefied himself.

— *Fat hath increased, &c.*] *Pingue*, for *pinguedo*. These words are, I conceive, to be taken in a moral sense; and by *fibris*, the inwards or intrails, is to be understood the mind and understanding, the judgment and conscience, the inward man, which, like a body overwhelmed with fat, are rendered torpid, dull, and stupid, so as to have no sense and feeling of the nature of evil remaining. See Ps. cxix. 70, former part.

Pingue : caret culpa : nescit quid perdat : & alto  
Demersus, summa rursus non bullit in undâ.

Magne pater divûm, sævos punire tyrannos 35  
Haud alia ratione velis, cum dira libido  
Moverit ingenium, ferventi tincta veneno :  
' Virtutem videant, intabescantque relictâ.'  
Anne magis Siculi gemuerunt æra juveni ;  
Et magis, autatis pendens laquearibus, ensis 40  
Purpureas subter cervices terruit, ' imus,  
' Imus præcípites,' quàm si sibi dicat ; & intus

33. *He is not to blame.*] i. e. Comparatively. See Juv. Sat. ii. l. 15—19.

— *He knows not, &c.*] He is insensible of the sad consequences of vice, such as the loss of reputation, and of the comforts of a virtuous life. He has neither judgment to guide him, nor conscience to reprove him.

34. *Overwhelmed.*] Sunk into the very depths of vice, like one sunk to the bottom of the sea.

34. *Bubble again, &c.*] i. e. He does not emerge, rise up again. Metaph. from divers, who plunge to the bottom of the water, and, when they rise again, make a bubbling of the surface as they approach the top.

Therefore, O young man, beware of imitating, by thine idleness and mispending of time, this wretched man, lest thou shouldst bring thyself into the same deplorable state.

36. *By any other way.*] Than by giving them a sight of the charms of that virtue, which they have forsaken, and to which they cannot attain. Haud velis—i. e. noli.

— *When dice lust, &c.*] When they find their evil passions exciting them to acts of tyranny. See ANSW. Libido, N<sup>o</sup>. 1. 3.

37. *Imbued with fervent poison.*] Tincta—imbued, full of, abounding (met.) with the inflaming venom of cruelty, which may be called the poison of the mind, baleful and fatal as poison in its destructive influence.

38. *Let them see virtue.*] Si virtus humanis oculis conspiceretur, miros amores excitaret sui. SEWEC. This would be the case with the good and virtuous ; but it would have a contrary effect towards such as are here mentioned ; it would fill them with horror and dismay, and inflict such remorse and stings of conscience, as to prove the greatest torment which they could endure.

— *Let them pine away.*] For the loss of that which they have

"Inwards: he is not to blame: he knows not what he may  
"lose, and with the deep

"Overwhelmed, he does not bubble again at the top of the  
"water."

Great father of gods! will not to punish cruel 35  
Tyrants by any other way, when fell desire  
Shall stir their disposition, imbued with fervent poison;  
Let them see virtue, and let them pine away, it being left.  
Did the brass of the Sicilian bullock groan more,  
Or the sword hanging from the golden ceiling, did it 40  
More affright the purple neck underneath; "I go,  
"I go headlong," (than if any one should say to himself)  
and, within

have forsaken and despised, as well as from the despair of ever  
retrieving it.

38. *It being left.*] i. e. Virtute relicta. Abl. absol.

39. *The Sicilian bullock, &c.*] Alluding to the story of Phalaris's brazen bull. Perillus, an Athenian artificer, made a figure of a bull in brass, and gave it to Phalaris, tyrant of Syracuse, as an engine of torment: the bull was hollow; a man put into it, and set over a large fire, would, as the brass heated and tormented him, make a noise which might be supposed to imitate the roaring of a bull. The tyrant accepted the present, and ordered the experiment to be first tried on the inventor himself. Comp. Juv. Sat. xv. 122, note.

40. *The sword hanging, &c.*] Damocles, the flatterer of Dionysius, the Sicilian tyrant, having greatly extolled the happiness of monarchs, was ordered, that he might be convinced of his mistake, to be attired, as a king, in royal apparel; to be seated at a table spread with the choicest viands, but withal, to have a naked sword hung over his head, suspended by a single hair, with the point downwards; which so terrified Damocles, that he could neither taste of the dainties, nor take any pleasure in his magnificent attendance.

41. *Purple neck, &c.*] i. e. Damocles, who was placed under the point of the suspended sword, and magnificently arrayed in royal purple garments. Meton.—Purpureas cervices, for purpuream cervicem—synec.

41—2. *"I go, I go, &c."*] A person within the bull of Phalaris would not utter more dreadful groans; nor one seated like Damocles, under the sharp point of a sword, suspended over his head by a single horse-hair, would not feel more uneasy, than the man who is desperate with guilt, so as to give himself over for

Palleat infelix, quod proxima nesciat uxor ?

Sæpè oculos, memini, tangebam parvus olivo,

Grandia si nollem morituri verba Catonis

45

Dicere, non sano multum laudanda magistro ;

Quæ pater adductis sudans audiret amicis :

Jure ; etenim id summum, quid dexter senio ferret,

Scire erat in voto ; damnosa canicula quantum

Raderet ; angustæ collo non fallier orcæ ;

50

lost, and to have nothing else to say, than, " I am going, I am  
" plunging headlong into destruction, nothing can save me."

[42—3. *Within unhappy.*] Having an hell, as it were, in his  
conscience.

43. *Turn pale.*] *Palleo* literally signifies to be pale—as this  
often arises from fear and dread, *palleo* is used to denote fearing,  
to stand in fear of, per meton. So Hor. Lib. iii. Ode xxvii.  
l. 27—8.

—Mediasque fraudes

Palluit audax.

In the above passage of Horace, *palleo*, though a verb neuter,  
is used actively, as here by Persius ; likewise before, Sat. i.  
l. 124, where *palles* is used metonymically for hard studying,  
which occasions paleness of countenance.

—*Nearest wife, &c.*] His conscience tormented with the  
guilt of crimes, which he dares not reveal to the nearest friend  
that he has, not even to the wife of his bosom, who is nearest of  
all.

44. *Besmeared my eyes, &c.*] The philosopher here relates  
some of his boyish pranks. I used, says he, when I was a little  
boy, and had not a mind to learn my lesson, to put oil into my  
eyes, to make them look bleary, that my master might suppose  
they really were so, and excuse me my task.

45—6. *Great words of dying Cato.*] Cato of Utica is here  
meant, who killed himself, that he might not fall into the hands  
of Julius Cæsar, after the defeat of Pompey. His supposed last  
deliberation with himself before his death, whether he should  
stab himself, or fall into the hands of Cæsar, was given as a  
theme for the boys to write on ; then they were to get the de-  
clamation, which they composed, by heart, and repeat it by way  
of exercising them in eloquence.

46. *Much to be praised.*] It was the custom for the parents and  
their friends to attend on these exercises of their children, which  
the master was sure to commend very highly, by way of flatter-  
ing the parents with a notion of the progress and abilities of  
their children, not without some view, that the parents should  
compliment



Unhappy, should turn pale at what his nearest wife must be ignorant of ?

I remember, that I, a little boy, often besmear'd my eyes with oil,

If I was unwilling to learn the great words of dying 45  
Cato, much to be praised by my insane master ;

Which my father would hear sweating, with the friends he brought :

With reason ; for it was the height of my wish to know what  
The lucky sice would bring, how much the mischievous ace  
Would scrape off—not to be deceived by the neck of the  
narrow jar— 50

compliment the master on the pains which he had taken with his scholars.

46. *Insane.*] This does not mean that the master was mad, but that, in commending and praising such puerile performances, and the vehemence with which he did it, he did not act like one that was quite in his right senses.

47. *Sweating*—] i. e. With the eagerness and agitation of his mind, that I might acquit myself well before him and the friends which he might bring to hear me declaim. See above, note on l. 46, N<sup>o</sup> 1.

48. *With reason, &c.*] Jure—not without cause.—q. d. My father might well sweat with anxiety, for instead of studying how to acquit myself with credit on these occasions, it was the height of my ambition to know the chances of the dice, play at chuck, and whip a top, better than any other boy.

49. *Lucky sice, &c.*] Dexter, lucky, fortunate—from dexter, the right hand, which was supposed the lucky side, as sinister, the left, was accounted unlucky.

The sice—the six—the highest number on the dice, which won.

— *Mischievous ace, &c.*] The ace was the unluckiest throw on the dice, and lost all. See ANSW. Canicula, N<sup>o</sup> 5.

It was the summit of his wish to be able to calculate the chances of the dice ; as, what he should win by throwing a six, and what he should lose if he threw an ace. How much a sice, ferret, might bring, i. e. add, contribute to his winnings—how much the ace, raderet, might scrape off, i. e. diminish, or take away from them. Metaph. from diminishing a thing, or lessening its bulk by scraping it.

50. *Neck of the narrow jar.*] Orca signifies a jar, or like earthen

Neu quis callidior buxum torquere flagello.

Haud tibi inexpertum, curvos deprendere mores ;

Quæque docet sapiens, braccatis illita Medis,

Porticus : infomnis quibus & detonsa juvenus

Invigilat, siliquis & grandi pasta polentâ.

55

Et tibi, quæ Samios deduxit littera ramos,

Surgentem dextro monstravit limite callem.

Stertis adhuc ? laxumque caput, compage solutâ,

earthen vessel, which had a long narrow neck : the boys used to fix the bottom in the ground, and try to chuck, from a little distance, nuts, or almonds, into the mouth ; those which they chucked in were their own, and those which missed the mouth, and fell on the ground, they lost.

I made it my study, says he, to understand the game of the orca, and to chuck so dextrously as not to miss the mouth, however narrow the neck might be.

51. *The top.*] Buxus—lit. the box-tree, box-wood.—As the children's tops were made of this, therefore, per meton. it is used to denote a top, as well as any thing else made of box-wood. Consistently with this plan, he was determined to excel, even in whipping a top.

52. *Unexperienced, &c.*] The philosopher makes use of what he has been saying, by way of remonstrance with his pupil.—You, says he, are not a child as I was then, therefore it does not become you to invent excuses to avoid your studies, in order to follow childish amusements—you know better, you have been taught the precepts of wisdom and moral philosophy, and know by experience the difference between right and wrong.

— *Crooked morals.*] Morals which deviate from the strait rule of right. Metaph. from things that are bent, bowed, crooked, and out of a strait line.

53. *Wise portico.*] Meton. the place where wisdom is taught, put for the teachers. The Stoics were so called, from *stoa*, a portico in Athens, spacious, and finely embellished, where they used to meet and dispute.

— *Dawb'd over, &c.*] On the walls of the portico were painted the battles of the Medes and Persians with the Athenians, who, with their kings Xerxes and Darius, were defeated by Miltiades, Leonidas, and Themistocles, Athenian generals, at Marathon, Thermopylæ, and on the coast of Salamis.

— *Trowzer'd Medes.*] The braccæ was a peculiar dress of the Medes, which, like trowzers, reached from the loins to the ankles. See Juv. Sat. ii. l. 169, note.

54. *Which.*] i. e. The things taught by the Stoics.

54. *Sleepless*

Nor that any one should whirl more skilfully the top with a scourge.

It is not a thing unexperienced, to you, to discover crooked morals,

And the things which the wise portico, dawb'd over with the trowzer'd Medes,

Teaches, which the sleepless and shorne youth

Watch over, fed with bean-pods and a great pudding: 55

And to thee, the letter, which hath sever'd the Samian branches,

Hath shewn the path rising with the right-hand limit.

Do you still snore? and does your lax head, with loosen'd joining,

51. *Sleepless youth.*] The young men who follow the strict discipline of the Stoics, and allow themselves but little sleep, watching over their studies night and day.

— *Shorne.*] After the manner of the Stoics, who did not suffer their hair to grow long. See Juv. Sat. ii. l. 14, 15.

55. *Bean-pods.*] Siliqua is the husk, pod, or shell of a bean, pea, or the like; also the pulse therein: put here to denote the most simple and frugal diet. Juv. Sat. xi. l. 58.

— *A great pudding.*] Polenta—barley flour, dried at the fire and fried, after soaking in water all night. AINSW. This made a sort of fried pudding, or cake, and was a kind of coarse food.

56. *And to thee, the letter, &c.*] The two horns, or branches, as Persius calls them, of the letter Y, were chosen, by Pythagoras, to demonstrate the two different paths of virtue and vice, the right branch leading to the former, the left to the latter; it was therefore called his letter: and Persius calls the two branches, into which the Y divides itself, Samios, from Samos, an island in the Ionian Sea, where Pythagoras was born, who hence was called the Samian philosopher, and the Y the Samian letter.

57. *Shewn the path rising, &c.*] i. e. He had been well instructed in the doctrine of Pythagoras, concerning the way to virtue.

Litera Pythagoræ discrimine secta bicorni,

Humana vitæ speciem præferre videtur.

MART.

58. *Do you still snore.*] Thou, who hast been taught better things, from the principles and practices of the Stoics and Pythagoreans, art thou sleeping till almost noon. See l. 4.

— *You lax head, &c.*] In sleep, the muscles which raise the head, and keep it upright, are all relaxed, so that the head will

Oscitat hesternum, diffutis undique malis ?

Est aliquid quò tendis, & in quod dirigis arcum ? 60

An passim sequeris corvos testaque lutoque,

Securus quò pes ferat, atque ex tempore vivis ?

Helleborum frustra, cum jam cutis ægra tumebit,

Poscentes videas. Venienti occurrere morbo ;

Et quid opus Cratero magnos promittere montes ? 65

Discite, ô miseri ! & causas cognoscite rerum :

Quid fumus ; & quidnam victuri gignimur : ordo

Quis datus : & metæ quâ mollis flexus, & undæ.

will nod and drop, as if it had nothing to confine it in its place: this is often seen in people who sleep as they sit.

19. *Yawn, &c.*] From the sleepiness and fatigue occasioned by yesterday's debauch are you yawning as if your jaws were ripped asunder ? Diffutis—metaph. from the parting, or gaping, of things sewed together, when unstitched, or ripped asunder. Mala signifies either the cheek, or the jaw-bone.

Oscitat hesternum. Græcism—q. d. Yawn forth yesterday's debauch.

Oscitando evaporat, & edormit hesternam crapulam.

MARSHAL.

60. *Is there any thing, &c.*] Have you any pursuit, end, or point in view ?

— *Direct your bow ?*] What do you aim at ? Metaph. taken from an archer's aiming at a mark.

61. *Follow crows, &c.*] Or do you ramble about, you know not why, nor whither, like idle boys, that follow crows to pelt them with potsherds and mud, in order to take them?—(as we should say, to lay salt upon their tails.) A proverbial expression to denote vain, unprofitable, and foolish pursuits,

62. *Live from the time.*] Ex tempore—without any fixed or premeditated plan, and looking no farther than just the present moment.

63. *In vain hellebore. &c.*] The herb hellebore was accounted a great cleanser of noxious humours, therefore administered in dropsies.

When the skin is swoln with dropsy, it is too late to begin with remedies, in very many cases.

64. *Prevent, &c.*] The wisest way is to prevent the disorder by avoiding the causes of it, or by checking its first approaches. Occurrite—meet it in its way to attack you.

Principiis obsta : ferò medicina paratur,  
Cum mala per longas invaluere moras.

OVID.

65. *What*



Yawn from what happen'd yesterday, with cheeks unsew'd  
in all parts ?

Is there any thing whither you tend ? and to what do you  
direct your bow ? 60

Or do you follow crows up and down with a potsherd and  
mud,

Careless whither your foot may carry you ; and do you live  
from the time ?

In vain hellebore, when now the sickly skin shall swell,  
You may see people asking for. Prevent the coming disease ;  
And what need is there to promise great mountains to  
Craterus ? 65

Learn, O miserable creatures, and know the causes of things,  
What we are, and what we are engender'd to live : what order  
Is given, and by what way the turning of the goal, and of  
the water, may be easy :

65. *What need is there, &c.*] What need have you to let the distemper get such a head, as that you may be offering mountains of gold for a cure. Craterus was the physician of Augustus—put here for any famous and skilful practitioner.

The poet, here, is speaking figuratively, and means, that what he says of the distempers of the body should be applied to those of the mind ; of which all he says is equally true.

The first approaches of vice are to be watched against, and their progress prevented ; otherwise, if disregarded till advanced into habits, they may be too obstinate for cure. Comp. l. 32—4.

66. *Learn, &c.*] Here the philosopher applies what he has been saying, by way of reproof and remonstrance, in a way of inference—Learn then, says he, ye miserable youths, who are giving way to sloth, idleness, and neglect of your studies—learn, before it be too late, the causes, the final causes of things, which are the great objects of moral philosophy, which teacheth us the causes and purposes for which all things were made.

67. *What we are.*] Both as to body and soul ; how frail and transitory as to the one, how noble and exalted as to the other.

— *What we are engender'd, &c.*] To what end and purpose we are begotten, in order to live in this world, and what life we are to lead.

67—8. *What order is given.*] In what rank or degree of life we are placed.

68. *By what way the turning, &c.*] Metaph. to denote the wife,

Quis modus argento: quid fas optare: quid asper  
 Utile nummus habet: patriæ, carisque propinquis, 70  
 Quantum elargiri deceat: quem te Deus esse  
 Jussit; & humana quâ parte locatus es in re—  
 Disce: nec invidas, quòd multa fidelia putet  
 In locuplete penu, defensus pinguibus Umbris:  
 Et piper, & perna, Marfi monumenta clientis: 75

wife, well-ordered, and well-directed management, and right conduct of our affairs; as charioteers in the circus used all their care and management in turning the meta, or goal, so as to avoid touching it too nearly. To touch it with the inward wheel of the chariot, yet so as but to touch it, was the choice art of the charioteer: this they called *stringere metam*; as to escape the danger in the performance of it they called *evitare metam*.

*Metaque servidis*

*Evitata rotis. Hor. Ode i.*

If they performed not this very dextrously, they were in danger of having the chariot and themselves dashed too pieces.

68. *And of the water.*] Another metaphor to the same purpose, alluding to the naumachia, or ship races, wherein there were likewise placed *metæ*; and the chief art was when they came to the meta, to tack their ship so dextrously, as to sail as near as possible round it, yet so as to avoid running against it. See *Æn. v. 129—31*.

It was one part of moral philosophy, to teach the attainment of the best end, by the safest, easiest, and best means, avoiding all difficulties and danger as much as possible.

69. *What measure to money.*] What limits or bounds to put to our desires after it, so as to avoid covetousness.

— *What it is right to wish.*] Or pray for. See *Sat. ii. per tot.*

69—70. *Rough money, &c.*] The true use of money, for this alone can make it useful, *Asper nummus* is coined gold or silver; so called from the roughness which is raised on the surface by the figures or letters stamped on it.

Not only money, but all wrought or chased silver or gold, is signified by the word *asper*.

*Vasa aspera*

*Juv. Sat. xiv. l. 62.*

*Cymbiaque argento perfecta atque aspera signis.*

*Æn. v. l. 267.*

70. *Our country, &c.*] What we owe, and, consequently, what it becomes us to pay, to our country, our relations, and friends, &c.

71. *Whom*

What measure to money—what it is right to wish—what  
rough

Money has that is useful. To our country, and to dear  
relations,

70

How much it may become to give ; whom the Deity com-  
manded

Thee to be, and in what part thou art placed in the human  
system—

Learn :—nor be envious, that many a jar stinks

In a rich store, the fat Umbrians being defended,

And pepper, and gammons of bacon, the monuments of a  
Marfan client,

75

71. *When the Deity commanded, &c.*] Quem—what manner  
of person it is the will of heaven you should be in your station.

72. *In what part placed, &c.*] Locatus, Metaph. from the  
placing people according to their rank on the benches at the  
theatres ; or from soldiers, who are placed in particular stations,  
as centinels, &c. which they must not forsake, but by leave, or  
order, of the commander. Thus the Stoics taught, that every  
man was placed, or stationed, in some destined part of the human  
system (humanâ re) which he must not quit at his own will and  
pleasure, but solely by the permission or command of the Deity.

73. *Learn.*] Get a thorough, practical knowledge of the  
above-mentioned important particulars, and then you need not  
envy any body.

— *A jar stinks &c.*] Nor envy any great lawyer the pre-  
sents which are made him, of such quantities of provisions, that  
they grow stale and putrid before he can consume them. Pe-  
nus -i, or -is, signifies a store of provisions. AINSW.

74. *Fat Umbrians*] The Umbrian and the Marfan were  
the most plentiful of all the provinces in Italy.

— *Being defended.*] Ably and strenuously, in some great  
cause, in which they were defendants—they sent presents of pro-  
visions to their counsel, and this in such quantities, that they  
could not use them while they were good.

75. *And pepper, &c.*] And that there is pepper, &c. in the  
lawyer's store.—The poet means to ridicule such vile presents, as  
after him Juvenal did. See Juv. Sat. vii. 119—21.

— *Monuments, &c.*] Monumentum, or monimentum, (from  
moneo) a memorial of any person or thing. The poet calls  
these presents of the Marfians, monuments, or memorials of  
them, because they were the produce of their country, and be-  
spoke from whence they came as presents, to refresh their coun-  
sel's

Mænaque quòd prima nondum defecerit orcâ.

Hic aliquis de gente hircosa centurionum,  
Dicat ; “ Quod sapio, fatis est mihi : non ego curo  
“ Esse quod Arcefilas, ærumnosique Solones,  
“ Obstipo capite, & figentes lumine terram ; 89  
“ Murmura cum secum, & rabiosa silentia rodunt,  
“ Atque exporrecto trutinantur verba labello,

fel's memory concerning his Marſian clients, who were, perhaps, plaintiffs in the cause against the Umbri.

76. *Because the pilchard, &c.*] Because a second jar of pickled herrings, or pilchards, was sent, before the first that had been sent was all used.

What fish the mæna was is not certain, but something, we may suppose, of the herring, pilchard, or anchovy kind, which was pickled, and put up in jars.

The Stoics were no friends to the lawyers ; not that the condemned the profession itself, but because it induced men to sell their voices, in order to gratify their covetous desire of gain, which, by the way, could not be very considerable, if it consisted only in such fees as are above mentioned. Comp. Juv. Sat. vii. 106—121.

However, Persius makes his philosopher, in his discourse to his pupils, take an opportunity of ridiculing the lawyers, with no little contempt and severity, by telling the young men, that, if possessed of all the valuable principles of moral philosophy, they need not envy the fees of the lawyers, which, by the way, he represents in the most ridiculous and contemptible light.

77. *Here some one, &c.*] The poet, here, represents the philosopher as anticipating some objections which might be made to his doctrines, on the subject of studying philosophy, which he does, by way of answering them ; and thus he satirizes the neglect and contempt of philosophy by the Roman people, and shews the fallacy and absurdity of their arguments against it.

— *Stinking centurions.*] Hircosus, from hircus, a goat, signifies stinking rammish, smelling like a goat.

The centurions, and the lower part of the Roman soldiery, were very slovenly, seldom pulled off their clothes, and wore their beards, which they neglected, so that, by the nastiness of their persons, they smelt rank like goats.

Persius makes one of these the spokesman, by which he means, doubtless, to reflect on the opponents, as if none could be of their party but such a low, dirty, ignorant fellow as this.

78. *“ What I know, &c.”*] The foundation of all contempt of knowledge is self-sufficiency.

I know



And because the pilchard has not yet failed from the first jar.

Here some one, of the stinking race of centurions,  
May say ; " What I know is enough for me. I don't care  
" To be what Arcefilas was, and the wretched Solons,  
" With the head awry, and fixing the eyes on the ground, 80  
" When murmurs with themselves, and mad silence they are  
    " gnawing,  
" And words are weighed with a stretch'd-out lip,

I know enough to answer my purpose, says the centurion ; I don't want to be wiser.

79 *Arcefilas.*] An Æolian by birth, and scholar to Polemon ; afterward he came to Athens, and joined himself to Crantor, and became the founder of an academy. He opposed Zeno's opinions, and held, that nothing could be certainly known.

Persius, probably, who was a Stoic, means here to give him a rub, by supposing this ignorant centurion to mention him as a great man.

— *Wretched Solons.*] Solon was one of the wise men of Greece, and the great lawgiver at Athens.

I would not give a farthing, says the centurion, to be such a philosopher as Arcefilas, or as wise as Solon, who was always making himself miserable with labour and study, or indeed as any such people as Solon was—(Solones.)

80. *Head awry.*] An action which the philosophers much used, as having the appearance of modesty and subjection. See Hor. Sat. v. Lib. ii. l. 92.

— *Fixing the eyes on the ground.* As in deep thought.

*Figentes lumine terram.* Hypallage—for *figentes lumina in terram*.

81. *Murmurs with themselves.*] Persons in deep meditation are apt sometimes to be muttering to themselves.

— *Mad silence, &c.*] They observed a silence, which, being attended with reclining the head, fixing their eyes on the ground, and only now and then interrupted by a muttering between the teeth, as if they were gnawing or eating their words, made those who saw them take them for madmen, for they appeared like melancholy mad. Perhaps *rabiosa silentia* may allude to the notion of mad-dogs, who are supposed never to bark.

82. *Words are weighed, &c.*] *Trutinantur*—metaph. from weighing in scales : so these philosophers appear to be balancing, i. e. deeply considering their words, with the lip pouted out ; an action frequently seen in deep thought.

83. *Meditating.*

"Ægroti veteris meditantés somnia : gigni

"De nihilo nihilum, in nihilum nil posse reverti.

"Hoc est, quod palles ! cur quis non prandeat, hoc est !" 85

His populus ridet ; multumque torosa juvenus  
Ingeminat tremulos, naso crispante, cachinnos.

Inspice ; nescio quid trepidat mihi pectus ; & ægris  
Faucibus, exsuperat gravis halitus ; inspicie sodes,

Qui dicit medico ; jussus requiescere, postquam 90

Tertia compositas vidit nox currere venas,

83. *Meditating the dreams, &c.*] Sick men's dreams are proverbial for thoughts which are rambling and incoherent ; as such the centurion represents the thoughts and researches of these philosophers : of this he gives an instance—

83—4. *Nothing can be produced, &c.*] q. d. Ex nihilo nil fit.—This was looked on as an axiom among many of the ancient philosophers, and so taken for granted, that the centurion is here supposed to deride those, who took the pains to get at it by study, as much as we should do a man who should labour hard to find out that two and two make four.

But we are taught, that God made the world out of matter, which had no existence till he created it, contrary to the blind and atheistical notion of the eternity of the world, or of the world's being God, as the Stoics and others taught.

85. *Is this what you study ?*] Palles—lit. art pale. See note on Sat. i. l. 124.

— *Should not dine ?*] Is it for this, that you philosophers half-starve yourselves with fasting, that your heads may be clear.

Mente uti rectè non possumus multo cibo & potione completi. Cic. Tusc. Quæst. 5. Quis for aliquis—lit. some one.

86. *The people laugh at this.*] At these words the people, who are the supposed hearers of this centurion, burst into a horse-laugh.

— *The brawny youth, &c.*] The stout, brawny young fellows, the soldiers, who stood around, were highly delighted with the centurion's jokes upon the philosophers, and with repeated loud laughter proclaimed their highest approbation.

87. *Tremulous laughs.*] Cachinnus signifies a loud laugh, particularly in derision or scorn—tremulos denotes the trembling or shaking of the voice in laughter, as ha ! ha ! ha !

— *Wrinkling nose.*] In laughter the nose is drawn up in wrinkles. See Sat. i. l. 41, note.

88. *Inspice, &c.*] The philosopher having ended the supposed speech of the centurion against the study of philosophy, now relates a story, by way of answer ; in order to shew, that a man who

"Meditating the dreams of an old sick man—that *nothing can*

"*Be produced from nothing, nothing can be return'd into nothing.*

"Is this what you study? Is it this why one should not

"dine?"

85

The people laugh at this, and much the brawny youth  
Redoubles the tremulous loud laughs with wrinkling nose.

"Inspect: I know not why my breast trembles, and from

"my sick

"Jaws heavy breath abounds: inspect, I pray you"—

Who says to a physician;—being order'd to rest,—after 90

A third night hath seen his veins to run compos'd,

who rejects and ridicules the principles of philosophy, which are to heal the disorders of the mind, acts as fatal a part, as he who, with a fatal distemper in his body, should reject and ridicule the advice of a physician, even act against it, and thus at last destroy himself. The *qui, l. 90*, is a relative without an antecedent, but may be supplied thus—

Let us suppose a man, who finding himself ill, says to a physician, "Pray, doctor, feel my pulse, observe my case, examine "what is the matter with me."—*Inspect.*

88. *I know not why, &c.*] I don't know how or what it is, but I find an unusual fluttering of my heart,

89. *Heavy breath abounds.*] I feel an heaviness and oppression of breath, a difficulty of breathing: which seems here meant, as quickness of pulse and difficulty of breathing are usual symptoms of feverish complaints, especially of the inflammatory kind; also a fetid smell of the breath, which *gravis* also denotes.

—*Inspect, I pray you.*] Feeling himself ill, and not knowing how it may end, he is very earnest for the physician's advice, and again urges his request.

So would it be with regard to philosophy; if men felt, as they ought, the disorders of their mind, and dreaded the consequences, they would not despise philosophy, which is the great healer of the distempered mind, but apply to it as earnestly as this sick man to the physician.

90. *Order'd to rest.*] Being ordered by the physician to go to bed, and keep himself quiet.

90—1. *After a third night.*] The patient, after about three days observance of the doctor's prescription, finds his fever gone, the symptoms vanished, and his pulse quite compos'd and calm. As soon as he finds this, he forgets his physician, and his danger, and falls to eating and drinking again as usual.

92. *Greater*

De majore domo, modicè sitiente lagenâ,

Lenia loturo sibi Surrentina rogavit.

"Heus bone, tu palles." Nihil est. "Videas tamen istud,

"Quicquid id est: surgit tacitè tibi lutea pellis." 95

At tu deterius palles; ne sis mihi tutor;

Jampridem hunc sepeli: tu restas. "Perge, tacebo."

Turgidus hic epulis, atque albo ventre, lavatur;

Gutturè sulphureas lentè exhalante mephites.

Sed tremor inter vina subit, calidumque triental 100

92. *Greater house*] He sends to some rich friend, or neighbour, for some Surrentine wine; which was a small wine, not apt to affect the head, as Pliny observes —

Surrentina vina caput non tenent. PLIN. xxiii. c. i.

therefore, drunk in a small quantity, might not have been hurtful; especially as this kind of wine was very old, and therefore very soft and mild, before it was drunk.

— *A flaggon moderately thirsting.*] Persons who thirst but little, drink but little: this idea seems to be used here, metaphorically, to denote a flaggon that did not require much to fill it.— i. e. a moderate sized flaggon, but yet holding enough to hurt a man recovering from sickness, if drunk all at one meal, and particularly before bathing, as seems to be the case here.

93. *About to bathe.*] Intending to bathe, which, after much eating and drinking, was reckoned very unwholesome. Comp. Juv. Sat. i. l. 142—4.

94. *"Ho! good man, &c."*] Away, after an hearty meal, with his belly-full of wine and victuals (l. 98.) he goes to the baths, where his physician, happening to meet him, accosts him with a friendly concern, and mentions to him some symptoms, which appeared as if he had a dropsy.

— *"You are pale,"*] says the physician; you look ill.

— *"It is nothing,"*] O, says the spark, I am very well—nothing ails me.

— *"Have an eye, &c."*] says the physician—be it what it may that may occasion such a paleness, I'd have you take care of it in time.

95. *"Yellow skin, &c."*] Lutea pellis—the skin of a yellow cast, like the yellow-jaundice, which often precedes a dropsy.

— *"Silently rises."*] Tacitè—inensibly, by little and little, though you may not perceive it—quasi sensim, rises, swells.

96. *"You are pale, &c."*] says the spark, in a huff, to the physician; you are paler than I am—pray look to yourself.

96. *"Don't*



From a greater house, in a flagon moderately thirsting,  
He has asked for himself, about to bathe, mild Surrentine.

"Ho! good man, you are pale." "It is nothing." "But  
" have an eye to it,

"Whatever it is: your yellow skin silently rises."— 95

"But you are pale—worse than I—don't be a tutor to me,

"I have long since buried him, do you remain?"—"Go

"on—I'll be silent."

He, turgid with dainties, and with a white belly is bathed,  
His throat slowly exhaling sulfurous stench:

But a trembling comes on whilst at his wine, and the warm  
oriental

100

96. "*Don't be a tutor.*"] "Don't give yourself airs, as if  
"you were my guardian, and had authority over me."

97. "*I have long since, &c.*"] "It is a great while since I bur-  
"ied my tutor.

—"Do you remain?"] "Do you presume to take this  
"place?"

—"Go on—I'll be silent."] "O pray (replies the phy-  
"sician) go on your own way—I shall say no more."

98. *Turgid with dainties.*] Having his stomach and bowels  
full of meat and drink.

—"A white belly."] When the liver, or spleen, is dis-  
tempered, as in the dropsy, and the chyle is not turned into blood,  
it circulates in the veins and small vessels of the skin, and gives  
the whole body a white or pallid appearance. Thus Hor. Lib.  
ii. Ode ii.

Crescit indulgens sibi dirus hydrops,  
Nec sitim pellit, nisi causa morbi  
Fugerit venis, & aquosus albo  
Corpore langour.

—"Is bathed."] i. e. He persists in going into the bath in  
this manner, notwithstanding the warning which had been given  
him.

99. *His throat slowly exhaling, &c.*] The fumes of the meat  
and drink ascend out of the stomach into the throat, from whence  
they leisurely discharge themselves in filthy streams. Mephitis  
signifies a stink, particularly a deep, or strong sulphureous  
smell arising from corrupted water. See Æn. vii. l. 84. Me-  
phitis was a name of Juno, because she was supposed to preside  
over stinking exhalations.

100. *A trembling comes on, &c.*] The riotous and glutton-  
ous

Excūtit e manibus : dentes crepuère reſecti ;  
 Unctā cadunt laxis tunc pulmentaria labris :  
 Hinc tuba, candelæ. Tandemque beatulus alto  
 Compoſitus lecto, craſſiſque lutatus amomis,  
 In portam rigidos calces extendit. At illum 105  
 Heſterni capite induto ſubiſſe Quirites.  
 Tange, miſer, venas ; & pone in pectore dextram :

ous uſed to bathe after ſupper, and in the going in, and in the bath itſelf, they drank large draughts of hot wine, to produce ſweat. Hence Juv. Sat. iii. l. 168. thermarum calices. As alſo after bathing they ſometimes drank very hard. See my note on Juv. ubi ſupr.

100. *Trialtal.*] A little veſſel, which was a third part of a larger, and held about a gill ; this he has in hand full of warm wine, but it is ſhook out of his hand by the trembling with which he is ſeized.

101. *His uncover'd teeth, &c.*] His face being convulſed, the lips are drawn aſunder, and diſcover his teeth, which grind or gnaw—this is frequent in convulſion-fits.

102. *Greasy ſoups, &c.*] Pulmentarium—chopped meat, with pottage or broth—A1NSW. which undigeſted meat, vomited up, reſembles. He was ſeized with a violent vomiting, and brought up all the dainties which he had filled his ſtomach with before he went into the bath.

— *From his looſe lips.*] Hippocrat. in Prognoflic, ſays, that when the lips appear looſe and hanging down, it is a deadly ſign.

103. *Hence the trumpet.*] Of this intemperance he dies. The funerals of the rich were attended with trumpets and lights—the poor had only tibiae, ſmall pipes which played on the occaſion.

— *This happy fellow.*] Beatulus—dim. from beatus, happy. Iron.

103—4. *On an high bed, &c.*] Laid on a high bier.—Compoſitus here ſeems to expreſs what we mean by laying out a corſe.

104. *Dawbed over, &c.*] After waſhing the corſe with water, they anointed it with perfumed ointment, of which the amomum, an aromatic ſhrub, which grew in Armenia, furniſhed the chief ingredient.—The amomum was uſed in embalming. Hence momy or mummy. See A1NSW.

105. *His rigid heels, &c.*] The Romans always carried the dead heels foremoſt, noting thereby their laſt and final departure from their houſe. Rigid—i. e. ſtiff with death.

106. *Heſternal*

He shakes out of his hands : his uncover'd teeth crashed,  
 Then the greasy soups fall from his loose lips :  
 Hence the trumpet, the candles : and, at last, this happy fel-  
 low, on an high

Bed laid, and dawbed over with thick ointments,  
 Extends his rigid heels towards the door ; but him 105  
 The hesternal Romans, with cover'd head, sustained.

“ Touch, wretch, my veins, and put your right hand on  
 “ my breast :

106. *Hesternal Romans.*] See Juv. Sat. iii. 60, note.—  
 When a person of consequence died, all the slaves which he had  
 made free in his life-time attended the funeral ; some bore the  
 corpse (*subière*—put themselves under the bier) others walked  
 in procession. These, being freedmen, were reckoned among  
 the Roman citizens ; but they were looked on in a mean light,  
 and were contemptuously called *hesterni*, Romans of yester-  
 day—i. e. citizens whose dignity was of very short standing.  
 Thus the first gentleman or nobleman of his family was called  
*novus homo*—So we, in contradistinction to families which are  
 old, and have been long dignified, say, of some family lately  
 ennobled, that it is a family of yesterday.

—*Cover'd head.*] Wearing the *pileus*, or cap, which was  
 the signal of liberty. *Servum ad pileum vocare*, signified to  
 give a slave his liberty, which they did, among the Romans, by  
 first shaving his head, and then putting a cap upon it. *ANSW.*

107. “ *Touch, wretch, my veins.*”] It is very evident, from the  
 four last lines, that the case, which the philosopher has put, is to  
 be taken in an allegorical sense ; and that, by the conduct of  
 the wretched libertine, who rejected his physician's advice, and  
 proceeded in his absurd curses, till he fixed a disorder upon him  
 which brought him to the grave, he meant to represent the con-  
 duct of those who despised the philosophers, those physicians of  
 the mind, and set at nought the precepts which they taught ; till,  
 by a continuance in their vices, their case became desperate, and  
 ended in their destruction.

However, the opponent is supposed to understand what the  
 philosopher said, in his story of the libertine, in a mere literal  
 and gross sense, and is therefore represented as saying—  
 “ What's all this to the purpose ? What is this to me ? I am  
 “ not sick—I don't want a physician—try, feel my pulse.”

—*On my breast.*] To feel the regular pulsation of my  
 heart.

Nil calet hîc. Summosque pedes attinge, manusque :  
 Non frigent——visa est si fortè pecunia, sive  
 Candidi vicini subrisit molle puella; 110  
 Cor tibi ritè salit? Positum est, argente catino,  
 Durum olus; & populi cribro decussa farina:  
 Tentemus fauces. Tènero latet ulcus in ore  
 Putre, quod haud deceat plebeia radere betâ.  
 Alges, cum excussit membris timor albus aristas: 115  
 Nunc, face supposita, ferverescit sanguis, & irâ

108. *Nothing is hot here.*] There's no signs of any feverish heat.

—— *Touch the extremes, &c.*] You'll find there the natural heat; no coldness as in the feet and hands of a dying man.

109. *"If haply money be seen."*] Here the philosopher explains himself, and seems to say, "I grant that your bodily health is good, but how is your mind? does not this labour under the diseases of covetousness, fleshy lust, intemperance, fear, and anger? As a proof of this, let me ask you, if a large sum of money comes in view, or your neighbour's handsome daughter should smile upon you—does your heart move calmly as it ought, do you feel no desire of possessing either?"

111. *There is placed, &c.*] What think you of a vile dish of hard, half-boiled cabbage, or coleworts, and coarse bread, such as the common people eat. Farina is lit. meal or flower; here, by meton. the bread itself which is made of it.—Shaken through the sieve of the people—i. e. of the poorer sort, who used coarse sieves, which let more of the bran and husks through, and therefore their bread was coarser than that of the gentry.

113. *Try your jaws.*] Whether they can devour such coarse fare, or whether you would not find yourself as unable to chew, or swallow it, as if you had a sore and putrid ulcer lurking in your mouth, too tender for such coarse food, and which it would not be at all fitting to injure, by scratching or rubbing against it with vulgar food.

114. *Beet.*] Beta—some sort of hard, coarse, and unsavoury herb. AINSW. Put here, by meton. for any kind of ordinary harsh food.

If you found this to be the case, you may be certain that you have a luxurious appetite.

115. *When white fear, &c.*] You said that you had no cold in the extremes of your feet and hands—but how is it with you when you shudder with fear?—The Stoics were great advocates for apathy, or freedom from all passions, fear among the rest.

White



- " Nothing is hot here: and touch the extremes of my feet  
 " and hands,  
 " They are not cold."—" If haply money be seen, or  
 " The fair girl of your neighbour smile gently, 110  
 " Does your heart leap aright?—there is placed in a cold  
 " dish  
 " An hard cabbage, and flour shaken thro' the sieve of the  
 " people:  
 " Let us try your jaws: a putrid ulcer lies hid in you ten-  
 " der mouth,  
 " Which it would be hardly becoming to scratch with a  
 " plebeian beet.  
 " You are cold, when white fear has rouz'd the bristles  
 " on your limbs: 115  
 " Now, with a torch put under, your blood grows hot, and  
 " with anger

White fear, so called from the paleness of countenance that attends it.

115. *Rouz'd the bristles.*] *Arista* signifies an ear of corn, or the beard of corn. Sometimes, by catechresis, an hair or bristle, which are often said to stand an end when people are in a fright.

116. *Now with a torch, &c.*] He now charges him with the disease of violent anger, the blood set on fire, as if a burning torch were applied, and eyes sparkling and flashing fire as it were.—In this situation, says he, you say and do things, that even Orestes himself, mad as he was, would swear were the words and actions of a person out of his senses. So that, though you may think you are well, because you find no feverish heat in your body, yet you are troubled with a fever of the mind every time you are angry. Therefore in this, as well as with regard to the diseases of covetousness, lust, luxury, and fear, which are all within you, you as much stand in need of a physician for your mind, as the poor wretch whom I have been speaking of, stood in need of a physician for his body; nor did he act more oppositely to the dictates of sound reason, by despising his physician, and rejecting his remedies for his bodily complaints, than you do, by despising the philosophers, and rejecting their precepts, which are the only remedies for the disorders of the mind.

Thus

Scintillant oculi: dicisque, facisque, quod ipse  
Non fani esse hominis, non sanus juret Orestes.

Thus the philosopher is supposed to conclude his discourse with his opponent, leaving an useful lesson on the minds of his idle and lazy pupils, who neglected their studies to indulge in sloth and luxury, not considering the fatal distempers of their minds, which, if neglected, must end in their destruction.

117. *Orestes*.] was the son of Agamemnon and Clytemnestra. He slew his own mother, and Ægisthus, her adulterer, who had murdered his father. He killed Pyrrhus, the son of Achilles, in the temple of Apollo, for marrying Hermione, who had been promised to him by her father Menelaüs. Apollo sent furies to haunt him for the profanation of his temple, and forced him to expiate his crimes at the altar of Diana Taurica. See Juv. Sat. xv. l. 116.—19.

See Hor. Sat. iii. Lib. ii. l. 133. & seq. in which satire Horace, with a degree of humour and raillery peculiar to himself, exposes the doctrine of the Stoic philosophers, which was, that all mankind were madmen and fools, except those of their own sect—  
this

"Your eyes sparkle, and you do and say, what, Orestes  
"himself

"Not in his sound mind, would swear was not the part of  
"a man in his right senses."

this he, with infinite humour and address, turns upon themselves, and naturally concludes, upon their own premises, that they were greater fools than the rest of the world.

The Stoics were a proud, harsh, severe, and sour sect, in many particulars not very different from the Cynics. The reader may find an instructive account of their principles, doctrines, and practices, as well as an edifying use made of them, in that masterly performance of Dr. Leland, intitled—"The Advantage and Necessity of the Christian Revelation," vol. ii. p. 140—223.

END OF THE THIRD SATIRE.

SATIRA

## S A T I R A IV.

## A R G U M E N T.

*The sting of this Satire is particularly aimed at Nero; but the Poet has been cautious, and therefore has written it under the notion of Socrates, admonishing his pupil, young Alcibiades: under this fiction he attacks Nero's unfitness to manage the reins of government, his lust, his cruelty, his drunkenness, his luxury and effeminacy. He also reprehends the flattery of Nero's courtiers, who endeavoured to make*

**R**EM populi tractas? (barbatum hæc crede magistrum  
Dicere, forbitio tollit quem dira cicutæ.)  
Quo fretus? dic hoc, magni pupille Pericli.  
Scilicet ingenium, & rerum prudentia velox,  
Ante pilos venit; dicenda, tacendaque, calles!  
Ergo, ubi commota fervet plebecula bile,

*Line 1. Do you manage, &c.] Do you take upon yourself the management of public affairs—the government of the state?*

— *Think.] i. e. Let us suppose—imagine.*

— *The bearded master.] Socrates, who, like other philosophers, wore a beard, as a mark of wisdom and gravity—let us suppose him thus to discourse to his pupil Alcibiades.*

*2. Dire potion, &c.] Socrates was put to death at Athens, on the accusation of Anitus and Melitus. He was condemned to drink the juice of hemlock. See Juv. Sat. xiii. l. 185—6, note.*

*3. Upon what relying?] What are your qualifications for this, that you rely upon as sufficient for so arduous an undertaking?—ὅτω πιστῶν, says Socrates to Alcibiades.*

— *O pupil, &c.] The father of young Alcibiades left him under the care and guardianship of Pericles, who was a wife and great statesman, and who administered the affairs of Athens for forty years. Alcibiades was prone to luxury and other vices, but giving himself to be instructed by Socrates, he was somewhat reclaimed. See AINSW. Alcibiades.*



## S A T I R E IV.

## A R G U M E N T.

*his vices pass for virtues. It may be supposed, that our Poet might mean to represent Seneca, Nero's tutor, under the character of Socrates, the tutor of young Alcibiades; and Nero, Seneca's pupil, under the character of Alcibiades. Persius has, in this Satire, almost transcribed Plato's first Alcibiades. See Spectator, No. 207.*

**D**O you manage the bus'ness of the people? (think the  
bearded master  
To say these things, whom the dire potion of hemlock took  
off)  
Upon what relying? tell this, O pupil of great Pericles.  
To be sure, genius, and quick foresight of things,  
Come before hairs: you know well what is to be spoken,  
and what kept in silence. 5  
Therefore, when the lower sort of people grow warm with  
stirr'd bile,

4. *To be sure.*] Scilicet is here ironical, and is put to introduce the following lines, which are all, to l. 13, ironical; and last, Nero under the person of young Alcibiades.

— *Genius.*] Ingenium—capacity, judgment.

— *Quick foresight, &c.*] Prudentia—a natural quickness and foresight of things, and an habitual acting accordingly.

5. *Before hairs.*] i. e. The hairs of the beard.—According to Suet, Nero began to reign before his seventeenth year.

— *You know well, &c.*] This is a most important qualification in the chief governor of a state, to know when to speak, and when to be silent—what to impart to the people, and what conceal from them—what to take public notice of, and what to pass over in silence: therefore when—

6. *The lower sort of people.*] Plebecula (dim. from plebs)  
the

Fert animus calidæ fecisse silentia turbæ,  
 Majestate manûs. Quîd deinde loquere?—‘ Quirites,  
 ‘ Hoc, puto, non justum est; illud malè; rectius istud.’  
 Scis etenim justum gemina suspendere lance  
 Ancipitis libræ: rectum discernis, ubi inter  
 Curva subit; vel cum fallit pede regula varo:

10

the mob, as we say; who, in all states, are, at times, apt to be troublesome if displeased.

6. *With stirr'd bile.*] Wax warm with anger, their choler stirred, put into commotion—

7. *Your mind carries you.*] Your mind is so persuaded of your dignity and authority, that it carries you into a notion, that you have but to wave your hand, and the people, though in ever so great a ferment, would be instantly appeased.

— *To have made silence, &c.*] The thought has but to come into your mind, and the thing seems to have been already done. See *Æn.* i. 152—57.

8. *What then, &c.*] q. d. Now let us suppose you to have succeeded, and to have made silence, fecisse silentia—what would be your speech to them, in order to their dispersion?

— *“Romans.”*] Quirites.—The poet supposes him to address the mob by the ancient and honourable title of Quirites, in order to gain their attention; and by this, too, he marks out who is meant by Alcibiades? for the Romans, not the Athenians, were called Quirites, from Quirinus, i. e. Romulus, their first founder.

9. *I think*] Pluto—i. e. in my opinion. He speaks with the diffidence and fear of a young and unexperienced man, instead of the boldness and authority of an old experienced governor.

— *Is not just, &c.*] He represents Alcibiades (i. e. young Nero) as a miserable and puerile orator, and making a speech consisting of very few words (and those ill calculated to allay the turbulence of an enraged mob) and therefore not fit for the government of such a place as Rome, where seditions and risings of the people were very frequent, and which required all the gravity and force of popular eloquence to appease them.

— *That is badly, &c.*] He represents Alcibiades, as if he were saying over his lesson about the *το δίκαιον, το καλόν, το δικαιολογόν*, to his master Socrates; in order to ridicule the supposed speech of Nero to the people, which is more like a school-boy's repeating his lesson in moral philosophy, than like a manly authoritative oration, calculated for the arduous occasion of appeasing an incensed and seditious mob.

10 *Tou*

Your mind carries you to have made silence to the warm  
crowd,

With the majesty of your hand: what then will you speak?

“Romans,

“This, I think, is not just; that is badly—that more right.”

For you know how to suspend what is just, in the double  
scale 10

Of the doubtful balance: you discern what is strait when  
between

Crooked things it comes, or when a rule deceives with a  
wry foot;

10. *You know how to suspend, &c.*] i. e. To weigh and balance between right and wrong; and to resolve all difficult and doubtful questions concerning them. Metaph. taken from weighing in scales, to ascertain the truth of the weight of any thing.

11. *The doubtful balance.*] Not knowing which way it will incline, till the experiment be made. So there may be questions which may be very doubtful concerning right, and not to be decided, till very nicely weighed in the mind.

—*What is straight, &c.*] Metaph. from measuring things by a strait rule, by which is discovered every deviation and inclination from it. This was applied to morals; what was right was called rectum—what was not right, curvum. So Sat. iii. 52.

Haud tibi inexpertum curvos deprendere mores.

11—12. *When between crooked things, &c.*] Virtue may sometimes be found, so situated between two vices, as to make the decision of what is right very difficult; its extremes may seem to border on vice, either on one side or the other.

For instance, when Junius Brutus put his two sons to death, for siding with Tarquin after his expulsion from Rome, this action of Brutus, however virtuous it might be, certainly bordered on cruelty and want of natural affection on one hand, and want of justice and public spirit on the other. See Juv. Sat. viii. l. 261, note.

12. *When a rule deceives, &c.*] Metaph. from legs which bend inward; bandy legs, which are misshapen and uneven. You also know, when on account of some necessary exceptions, the rule itself would be uneven and wrong, and would deceive, if observed according to the letter of it.

For instance, it is a rule of justice to return a deposit, when demanded by the owner.—A man, in his right mind, leaves his  
sword

Et potis es nigrum vitio præfigere theta.

Quin tu, igitur, summa nequicquam pelle decorus,  
Ante diem blando caudam jactare popello

15

sword in his friend's hands—afterwards he runs mad, and, with an apparent intent of doing mischief, comes and demands his sword:—the law, in the letter of it, says, “return it;” but this, in such a case, would be a distortion of right, which, if obeyed would deceive him that complied with it into a wrong action.

13. *To fix the black theta.*] You are perfectly skilled in the proper distribution of punishments. The letter Θ was put to the names of those who were capitally condemned among the Greeks, it being the first letter of the word Θάνατος, death.

q. d. You perfectly understand criminal as well as civil justice.

In all these four last lines Persius is to be understood directly contrary to what he says, and to speak ironically of Nero's abilities for the distribution of civil and criminal justice. In short, he means that Nero had not any sort of knowledge or experience which could fit him for the government on which he was entered.

14. *But, &c.*] The poet having, in the four preceding lines, represented Socrates as insinuating, by a severe irony, that his pupil was destitute of all the requisites which form a chief magistrate (which we are to understand as applied by Persius to young Nero) now represents him as throwing off the disguise of irony, and, in plain terms, arraigning his affecting the government, young and inexperienced as he was, and; to that end, his exhibiting his handsome person, clad in a triumphal robe, in order to captivate the minds of the silly rabble—see Tacit. Ann. Lib. xiii. and Ant. Univ. Hist. vol. xiv. p. 356—when he, instead of governing others, stood in need of that wisdom which could enable him to govern himself.

— *Therefore.*] As you are destitute of the preceding qualifications of a chief magistrate.—(See l. 10—14.)

— *In vain beautiful, &c.*) Alcibiades was a beautiful youth—so, all agree, Nero was—but, alas! how vain and empty was this outward embellishment of a fine person, if his mind were replete with ignorance and vice, so that he was utterly unfit for the high station to which he aspired!

15. *Before the day.*] Before the time comes, when a maturer age, and an acquired knowledge in the affairs of government, shall have qualified you properly.—Nero, though not fourteen years old, after his adoption by the emperor Claudius in preference to his own son Britannicus, was presented with the manly robe, which qualified him for honours and employments. At the same time, the senate decreed, that, in his twentieth year, he should



And you are able to fix the black theta to vice.

But do you therefore (in vain beautiful in your outward skin)

Before the day, to boast your tail to the fawning rabble 15

should discharge the consulship, and, in the mean time, as consul designed, be invested with proconsular authority out of Rome, and be styled prince of the Roman youth.

15. *Boast your tail.*] Metaph. alluding to the peacock's tail, which, when expanded, is very beautiful, and highly admired, by children particularly; (comp. Juv. Sat. vii. 23, note).—So young Nero, in order to draw the eyes and affections of the common people upon him, appeared at the Circensian games in a triumphal robe, the mark and ornament of the imperial state. Ant. Hist. ubi. supra.

Caudam jactare, in this line, is by some interpreted by wagging the tail—metaph. alluding to dogs wagging the tail, when they seem to fawn and flatter, in order to ingratiate themselves with those whom they approach. Comp. Sat. i. 87, and note. This undoubtedly gives a very good sense to the passage, as descriptive of Nero's flatteries and blandishments towards the populace at Rome, in order to gain their favour. But I rather think that the interpretation which I have preferred (for both are to be found in commentators) is most agreeable to the preceding line—

Quin tu, igitur, summâ nequicquam pelle decorus—

which seems to allude to the appearance which Nero made, when, to draw the eyes and affections of the people upon him, he exhibited himself in a triumphal robe at the Circensian games. See l. 14, note 1.

Casaubon concludes his note on l. 15, as giving a preference to the allusion which I have adopted—"Hoc autem venustè dictum à Persio—jactare se populo—Ut apud Juvenalem,

"Ipse lacernatæ cum se jactaret amicor. Juv. Sat. i. l. 62.

"Translatum a pavonibus, quando

"—pictâ pandunt spectacula caudâ. Hor. Sat. ii. Lib. ii. l. 26.

"Tunc enim creduntur jactare se sceminis, &c."

—*The fawning rabble.*] Blando—flattering, fawning, easily captivated with outward shew, and as easily prevailed on to make court to it. Popellus, dim. of populus—small, silly, or poor people—the rabble or mob. At. n. s. w.

16. *Leave off.*] Definis.—q. d. Do you desist from engaging the admiration and flatteries of the people by your fine outward appearance, as though you aspired at governing them—

16. *Mora*

Definis, Anticyras melior sorbere meracas?

Quæ tibi summa boni est?—'uncta vixisse patellâ

'Semper, & affiduo curata cuticula sole.'

Expecta; haud aliud respondeat hæc anus. I nunc,

Dinomaches ego sum, suffla, sum candidus. Esto, 20

Dum ne deterius sapiat pannucia Baucis,

Cum benè discincto contaverit ocyma vernæ.

— *More fit.*] Melior—i. e. aptior—i. e. when you are fitter to be drinking hellebore to purge out your madness of vice and folly?

— *The pure Anticyra.*] Anticyræ meracæ—whole isles of pure hellebore. AINSW. The Anticyræ were two islands in the Ægean Sea, famous for producing large quantities of hellebore, much in repute for purging the head, not only in madness, but to clear it, and quicken the apprehension. Anticyræ stands here for the hellebore which grew there. Meton. See Sat. i. l. 51, note; and Hor. Lib. ii. Sat. iii. l. 83.

All this is, in substance, what Plato represents Socrates saying to Alcibiades; but Persius is to be understood as applying it to Nero, who, having taken the reins of government, without being qualified for the management of them, flattered, and paid court to the senate and people, in order to gain their favour, when all he did, that appeared right, did not proceed from inward virtue and real knowledge, but from counterfeiting and dissembling both.—Leave off this, says Persius, till being properly instructed and informed in the principles of real wisdom and virtue, you may be that really which now you only pretend—in the mean time, as you are at present, you are more fit to be put under a regimen of hellebore than for any thing else. As a proof of this, let me ask you—

17. *Your sum of good.*] Your summum bonum, or chief good? If you answer truly, you must own it to be—

— *To have always lived, &c.*] To fare sumptuously, and to live in all the delicacies of gluttony. This is what Persius supposes to be Nero's answer.

18. *Skin taken care of, &c.*] They used to anoint their bodies, and then bask in the sun, to make their skin imbibe the oil, that it might be smooth and delicate. See Mart. Epigr. Lib. x. Epigr. xii.

Here Persius attacks the luxury and effeminacy of Nero, who had not yet thrown off the mask; but whatever vices and debaucheries he might practise privately, to the public he still continued to personate a character of some remaining virtues.

— *Continual sun.*] Hyallage—for continually in the sun. See Juv. Sat. xi. l. 203.

Leave off, more fit to drink up the pure Anticyræ?

"What is your sum of good?"—"To have always lived  
"with a delicious

"Dish, and the skin taken care of in the continual  
"fun."—

"Stay: this old woman would hardly answer otherwise.—  
"Go now—

"I am of Dinomache:"—"puff up:"—"I am hand-  
"some:"—"be it so: 20

"Since ragged Baucis is not less wise than you,

"When she has well cried herbs to a slovenly slave."

19. *Stay.*] Stop a little—there's an old woman crying her herbs—ask her what she thinks the chief good, and you'll hear from her as wise an answer as you have given me, says the poet, as in the person of Socrates to Alcibiades.

—*Go now, &c.*] i. e. Go now where you please, if such be your ideas of the chief good, and boast that you are nobly born, the son of the noble Dinomache, that great and illustrious woman—but how will this fit you for government, while your ideas are so ignoble and base? Alcibiades was the son of a noble woman of that name—Nero of Agrippina.

20. *Puff up.*] Suffla—"be proud of this—puff yourself up  
"with this conceit—but, alas! of what avail is this, when the  
"first wrinkled old woman you meet is as well informed, touch-  
"ing the chief and highest good of man, as you are."

21. *Baucis.*] The name of an old woman. See *Ov. Met. Lib. viii. Fab. viii. ix*—here put for any of that character. *Pannuceus* signifies ragged, or clothed in rags; also wrinkled.

22. *Cried herbs, &c.*] *Ocimum* is an herb called basil, but put it here in the plural number for all sorts of herbs, which, as well as this, were cried and sold by old women about the streets of Rome.

*Disinctus* signifies, lit. ungirt, the clothes hanging loose—hence slovenly—and perhaps it may therefore be a proper epithet for one of the common slaves, who might be usually slovenly in their appearance; one of these hearing the women cry her herbs, goes out into the street and buys some.

Some are for making *cantaverit ocyma* a figurative expression for the old woman's quarrelling, and abusing the slave; but I see no reason for departing from the above literal explication, which, to me, seems to contain a very natural description of an old herb woman, crying her herbs in a sort of singing or chant, such as is heard every day in London, and one of the lower servants in the family hearing her, and going into the street to her to buy some.

The

Ut nemo in sese tentat descendere! Nemo:

Sed præcedenti spectatur mantica tergo.

Quæsieris, 'nostin' Vectidî prædia?' 'Cujus?' 25

'Dives arat Curibus quantum non milvus oberret.'

Hunc ais? hunc, dis iratis genioque sinistro,

Qui quandoque jagum pertusa ad compita figit,

The poet's meaning, here, is to mortify Nero's vanity, with regard to his person and appearance. "You boast of your youth, birth, and fortune---of your beauty and elegance of appearance---all which may be understood by candidus—

Candidus, & talos a vertice pulcher ad imos.

HOR. Epist. ii. Lib. ii. l. 4.

q. d. "I grant all that you can say on these subjects; but how little are all these, in comparison of the beauty and ornaments of the mind, in which you don't exceed a poor old, ragged, and wrinkled hag, that cries herbs about the street? She is not worse off (deterius) than you, in point of wisdom and knowledge; nay, she may be said to exceed you, since she is endowed with wisdom enough to fulfil, and well to perform, what her station of life requires: she cries her herbs well, and knows how to recommend them to the best advantage to the buyers; but you are destitute of all those qualities which are requisite to perform the duties of that station, in which you are placed as the chief governor of a great people."

23. *Nobody tries, &c.*] However profitable self knowledge may be, yet how backward are men to endeavour to search and know themselves!—in short nobody does this.

24. *The wallet, &c.*] Alluding to that fable of Æsop, which we find in Phædrus as follows:

Peras imposuit Jupiter nobis duas:

Propriis repletam vitiis post tergum dedit,

Alienis ante pectus suspendit gravem.

Hac re videre nostra mala non possumus,

Alii simul delinquant, censores sumus.

Hence, though we do not see our own faults, which are thrown (as it were) behind our backs, yet those who follow us can see them, and will look at them sharply enough; thus we also look at the faults of those whom we follow.

Dixerit insanum qui me, totidem audiet, atque

Respicere ignoto discet pendentia tergo.

HOR. Lib. ii. Sat. iii. l. 298.—9.

25. *You are asked, &c.*] i. e. Suppose you are enquired of by somebody, and are asked, "Whether you know the farms on the estate of Vectidius?"

— "Whose?" i. e. Whose say you?—as if not knowing whom he means to enquire about.

26. "*Rieb*



How nobody tries to descend into himself! nobody:  
 But the wallet on the preceding back is looked at,—  
 You may be asked—"Do you know the farms of Vecti-  
     "dius?" "Whose?" 25  
 "Rich he ploughs at Cures as much as a kite can not fly  
     "over."  
 "Him do you say?—him, with angry gods, and an unlucky  
     genius,  
 "Who, whensoever he fixes a yoke at the beaten cross-ways,

26. "*Rich he ploughs, &c.*] I mean, says he, that rich fellow, that has more arable land than a kite can skim over in a day. Oberro signifies to wander about in an irregular manner, and well describes the flight of a kite, which does not proceed strait forward, but keeps wheeling about, in an irregular manner, in search of prey. This seems to be proverbial for a large and extensive landed estate. See Juv. Sat. ix. l. 55. tot milvos intra tua pascua lassos.—Cures was a city of the Sabines, or rather the country about it.

27. "*Him do you say?*] Do you mean that Vestidius, who has so much land at Cures?—say you—

—*Him.*] Hunc—novi understood.—q. d. O yes, I know him of whom you speak.

27. *Angry gods.*] It was a notion among the antient heathen, that the gods were displeased and angry with those with whom they themselves were displeased even at the time they were born, and that, therefore, through life they were under an adverse fate. See Juv. Sat. i. l. 49—50; and Juv. Sat. x. 129. Dis ille adversis genitus, fatoque sinistro.

—*An unlucky genius.*] See Sat. ii. l. 3, note.

—*"Of heaven and earth the scorn,  
 "With angry gods, and adverse genius born."*

BREWSTER.

Sinister, as has been already observed (see Juv. xiv. l. 1, note) means unfortunate, unlucky, untoward; also unfavourable.

28. *Fixes a yoke, &c.*] This alludes to a festival time, when, after ploughing and sowing were over, the husbandmen hung up the yokes of their oxen on stakes, or posts, in some public highway, most frequented; therefore they chose the compita, or places where four ways met, where the country people came together to keep their wakes, and to perform their sacrifices to the Lares, or rural gods; hence called Compitalitii. This was

H

a season

Seriolæ veterem metuens deradere limum,  
 Ingemit, hoc bene fit; tunicatum cum sale mordens 30  
 Cæpe, & farratam pueris plaudentibus ollam,  
 Pannosam faciem morientis forbet aceti?  
 At si unctus cesses, & figas in cute solem,  
 Est prope te ignotus, cubito qui tangat, & acre  
 Despuat in mores; penemque arcanaque lumbi 35  
 Runcantem; populo marcentes pandere vulvas.  
 Tu cum maxillis balanatum gauisape pectas,  
 Inguinibus quare detonsus gurgulio extat?  
 Quinque palæfritæ licet hæc plantaria vellant,  
 Elixasque nates labefactent forcipe aduncâ, 40

a season of great festivity (something like harvest-home among us) when the farmers ate and drank with great jollity.

29. *Fearing to scrape, &c.*] The antients, when they put wine into vessels, stopped up the mouth with clay or pitch daubed over it. When it was brought out for use, the mouth was unstopped, by scraping off the covering, that the wine might be poured out. Hor. Lib. i. Ode xx. l. 2—3.

This poor niggardly wretch, even at a time of festivity, grudged to open a vessel; and, if he did it, seemed as if it threatened his ruin. O, says he, with a groan, may this end well! hoc bene fit—a sort of solemn deprecation, frequently used by the Romans on their undertaking something very weighty and important.

30—1. *A coated onion.*] Tunicatum—because an onion consists of several coats.

31. *Mess of pottage.*] Farratam signifies made of corn: ollam, a pot in which the pottage (which was made of corn, meal, or flour, with water and herbs) was boiled; here, by metonymy, put for its contents—i. e. the pottage. Comp. Juv. Sat. xiv. 171, note.

— *Servants applauding.*] Even this mean fare, being more than they usually had on other days, therefore they rejoiced at the sight of it, and applauded their master's liberality. Comp. Juv. Sat. xiv. l. 126—134.

32. *Sups up the motherly dregs, &c.*] Acetum—wine turned sour.

— Acre

Potet acetum,

HOR. Sat. iii. Lib. ii. l. 116—17.

When wine ferments and turns sour, there is a scum or mouldiness on the top, which bears the appearance of white rags—hence motherly

- "Fearing to scrape off the old clay of a vessel,  
 "Groans"—"May this be well!" "champing, with salt,  
     "a coated 30  
 "Onion, and the servants applauding a mess of pottage,  
 "Sups up the mothery dregs of dying vinegar."—  
     " But, if anointed, you can loiter, and fix the sun in your  
     " skin,  
 " There is nigh you one unknown, who may touch with  
     " the elbow, and sharply  
 " Spit down on your manners: who by vile arts 35  
 " Are making your body smooth and delicate.  
 " When you can comb a long anointed beard  
 " On your cheeks, why are you shorne elsewhere?  
 " When, after all the pains that can be taken,  
 " Tho' affixed, in the depilation of your person, by 40

mothery wine was called pannofus. Every word in this line has an emphasis, to describe the covetous miserable wretch who is the subject of it. Sorbet, he sups or drinks up, leaves none—wine turned sour, mothery, the dregs of it, dying, losing even the little spirit it had. So we speak of vapid, flat liquors, that have lost all their spirit—we say they are dead, as dead small beer, &c. All this he is supposed to do, even at a time of feasting, rather than afford himself good liquor.

33. *You can loiter, &c.* ] Comp. l. 18. If you indulge in laziness, luxury, and effeminacy. The poet here cautions the relator of the faults of Vestidius, and lets him know that some other may make as free with his.

34. *One unknown.* ] Don't think that your faults will be concealed any more than you conceal the faults of other people. Somebody or other, whom perhaps you little think of, and whom you know not.

34. *May touch, &c.* ] May remind you of your vices by a gentle jog of the elbow, and say, "Pray look at home."

34—5. *Sharply spit down, &c.* ] Acre, a Grecism; for acriter, sharply, with acrimony.—Despuo, literally, is to spit down or upon: hence to spit out in abhorrence, to express contempt, abhorrence, detestation: "Therefore don't flatter yourself that you will escape the censure of others, any more than Vestidius, or others, escape yours—your manners are such, as to call for the utmost abhorrence, and the sharpest censure. Metaph. from those who spit, on smelling or tasting any thing that is filthy.

Non tamen ista filix ullo mansuescit aratro.

Cædimus, inque vicem præbemus crura sagittis :  
Vivitur hoc pacto : sic novimus. Ilia subter,  
Cæcum vulnus habes ; sed lato balteus auro  
Prætegit : ut mavis, da verba, & decipe nervos,  
Si potes. ‘Egregium cum me vicinia dicat,  
Non credam?’ viso si palles, improbe, nummo ;  
Si facis, in penem quicquid tibi venit amarum ;  
Si puteal multa cautus vibice flagellas ;

45

From this place to l. 42. the thoughts and expressions are by no means proper for literal translation—I have therefore paraphrased them, and shall only observe, that their tendency is indirectly to charge the young emperor Nero with certain lewd and unnatural actions, which, however hitherto he might keep from the public eye, were yet practised by him in secret.

42. *We lash.*] Or we strike others, in censuring and publishing their faults.

— *We expose our legs to arrows.*] Metaph. from the gladiators, who, while they strike at the adversary, expose their own persons to be wounded where most easily vulnerable. So, while we lash or strike others with our tongues, we expose ourselves to be lashed by them in our turn, and to receive the arrows of detraction and defamation into whatever part of our character is most vulnerable. The gladiators could guard the body, but the legs and lower parts were much exposed to the stroke of the adversary.

43. *Thus we live.*] Vivitur, imperf.—q. d. This is the manner of common life, censuring and being censured. See Sat. iii. l. 20, luditur, note.

— *Thus we know.*] Thus we become acquainted with men’s characters, by hearing their faults published by their revilers.

44 *A blind wound.*] i. e. You practise wickedness, which is concealed from the eyes of the world, but yet wounds your conscience ; guilt lurks within, and wounds you inwardly.

44—5. *A belt—covers it.*] Metaph. from the practice of the gladiators, who, when they received a wound, covered it with the broad belt which they wore, in order to keep it from the eyes of the spectators. Thus Nero, by the greatness of his power, and by the splendor of his appearance and situation (here meant by the figure of a broad belt of gold) covered his iniquities from the animadversion of the laws, and from the observation of the people.

45. *Cheat and deceive, &c.*] Impose upon others, and deceive your own feelings, as much as you please, that is, if you find it possible so to do.

*Cheat.*



" Five strong wrestlers, you can never succeed.  
 " We last, and in our turn we expose our legs to arrows.  
 " Thus we live—thus we know—under your bowels  
 " You have a blind wound: but a belt with broad gold  
 " Covers it: as you please, cheat—and deceive your  
     " nerves, 45  
 " If you can."—" When the neighbourhood says I am ex-  
     " cellent,  
 " Shall I not believe it?"—" If money being seen, O  
     " wicked man, you are pale—  
 " If you do whatever your lust prompts you to—  
 " If, cautious, you scourge the puteal with many a wale,

——*Cheat.*] *Da verba.* See before, note, Sat. iii. l. 19.

——*Nerves.*] *Nervos.*—The nerves are the organs of sensation.

46. *If you can.*] i. e. But this you cannot do.

——*"When the neighbourhood says, &c."* These are the words of Alcibiades (i. e. Nero)—in answer to what has been said.

" All the world," says he, " speak of my excellence as a  
 " man, and as a prince, and would you not have me believe  
 " what they say?"

47. *If money, &c.*] Socrates (i. e. Persius) answers—" In-  
 " stead of taking the idea of your own character from the flat-  
 " teries of the populace, examine yourself; and if you find that  
 " you grow pale, as it were, at the very sight of money, from an  
 " envious and covetous desire after it—if you give the reins to  
 " your abominable lusts—if you are committing robberies, mur-  
 " ders, and other acts of cruelty in the streets, cautious to secure  
 " yourself by taking guards with you—in vain," &c.—*Pu-*  
*teal* (from *puteus*, a well). When lightning fell in any place,  
 the old Romans covered the place over, like a public well; and  
 such a place they properly called *puteal*. There was one in  
 the Roman forum, and near it was the tribunal of the prætor.  
 This was the scene of many of Nero's nightly frolicks, who was  
 a kind of Mohock in his diversions, and committed numberless  
 enormities, even murders and robberies, disguised in the habit of  
 a slave: but, at last, having been soundly beaten, he grew cau-  
 tious, and went attended by gladiators. It is to this Persius  
 here alludes. And Nero might well be called the scourge of  
 every place where he transacted such enormities, and be said to  
 leave many marks and wales behind him in those places which  
 were the scenes of his flagitious practices.

Nequicquam populo bibulas donaveris aures.  
 Respue quod non es: tollat sua munera cerdo:  
 Tecum habita, & nôris quam fit tibi curta supellex.

50. *In vain, &c.*] It will be of very little use to you to let your ears imbibe the applause and flattery of the mob (see before l. 15), which ears of yours are as prone to this as a sponge to soak in water.

If your own conscience accuses you of what I have above spoken of, the applauses, which you know yourself to be utterly undeserving of, can give you but little comfort—nor can they make you better than you are.

51. *Reject what you are not.*] Persius concludes this Satire with two lines of salutary advice to Nero—

Reject, put away from you, what does not belong to you—lay aside the feigned character under which you appear.

— *Let the cobbler, &c.*] Cerdo—put here for the lower people in general. See Juv. Sat. iv. l. 153—q. d. “Give them back the presents which they make you of adulation and applause; let them carry them away, and keep them to themselves,

"In vain shall you give your soaking ears to the rabble. 50

"Reject what you are not—Let the cobbler take away his  
"gifts:

"Dwell with yourself, and you will know how short your  
"household stuff is."

"Selves, or bestow them elsewhere—have nothing to do with  
"them."

52. *Dwell with yourself.*] i. e. Retire into thyself, let thine  
own breast be the abode of thy constant thoughts.

— *Your household stuff &c.*] You will then find out how  
poorly furnished you are within, how short your abilities, and  
how little fitted for the arduous task of government, or indeed  
for the purposes of civil society.

Metaph. from the furniture of an house—here applied to  
those qualities of the mind which are necessary to furnish and  
adorn it, for the purposes of civil and social life.

END OF THE FOURTH SATIRE.

SATIRA.

## S A T I R A V.

## A R G U M E N T.

*This Satire is justly esteemed the best of the six.—It consists of three parts: in the first of which the Poet highly praises Annaeus Cornutus, who had been his preceptor, and recommends other young men to his care.—In the second part, he blames the idleness and sloth of young men, and exhorts them to follow after the liberty and enfranchisement of the mind.—*

PERSIUS. **V**ATIBUS hic mos est, centum sibi poscere  
voces,

Centum ora, & linguas optare in carmina centum :  
Fabula seu mœsto ponatur hianda tragœdo,  
Vulnere seu Parthi ducentis ab inguine ferrum.

CORNUTUS. Quorsum hæc? aut quantas robusti car-  
minis offas

5

*Line 1. A custom, &c.] Of epic poets, and sometimes of ora-  
tors, to adopt this idea.*

*Hom. Il. ii. for instance—*

*ἔδ' εἰ μοι δικά μιν γλωσσῶν, δικά δὲ σομαι ἔιν.*

*So Virg. Geor. ii. l. 43; and Æn. vi. l. 625.*

*Non mihi si centum linguæ sint, oraque centum.*

*And, Quint. ad fin. Decl. vi.—Universorum vatum, scrip-  
torumque ora consentiant, vincet tamen res ista mille linguas,  
&c.*

*— An hundred voices.] Alluding perhaps to the responses  
of the Sibyl—Virg. Æn. vi. 43—4.*

*—Aditus centum, ostia centum  
Unde ruunt totidem voces responsa Sibyllæ.*

*2. For verses.] i. e. That, when they compose their verses,  
their*



## S A T I R E V.

## A R G U M E N T.

*Thirdly, he shews wherein true liberty consists, and asserts that doctrine of the Stoics, that "a wise man only is free;" and that a slavery to vice is the most miserable of all.*

*The Satire begins in the form of a dialogue between Persius and Cornutus.*

PERSIUS. **T**HIS is a custom with poets, to ask for themselves an hundred voices,  
And to wish for an hundred mouths, and an hundred tongues  
for their verses:

Whether a fable be proposed to be bawled out by the sad  
tragedian;

Or the wounds of a Parthian drawing the sword from his  
groin.

CORNUTUS. Wherefore these things? or how great  
pieces of robust verse 5

their style and language might be amplified and extended, adequately to the greatness and variety of their subjects.

3. *Whether a fable*] The subject or story on which they write is called the fable.

— *Bawled out, &c.*] i. e. Whether they write tragedy, to be acted on the stage. Comp. Juv. Sat. vi. l. 635.

Grande Sophocleo carmen bacchamur hiatu.

4. *Or the wounds of a Parthian. &c.*] Or write an epic poem on the wars of the Romans with the Parthians, in which the latter were overcome.

Aut labentis equo describere vulnera Parthi.

HOR. SAT. i. Lib. ii. l. 15.

5. CORNUTUS. *Wherefore these things.*] Quorsum—to what end,

Ingeris, ut par sit centeno gutture niti?  
 Grande locuturi, nebulas Helicone legunto:  
 Si quibus aut Prognēs, aut si quibus olla Thyestæ  
 Feruebit, sæpe insulso cœnanda Glyconi,  
 Tu neque anhelanti, coquitur dum massa camino, 10  
 Folle premis ventos: nec, clauso murmure raucus,  
 Nescio quid tecum grave cornicaris ineptè:  
 Nec scloppo tumidas intendis rumpere buccas.  
 Verba togæ sequeris, junctura callidus acri,

end, purpose, or intent, do you mention these things, as if you were wishing them for yourself?

5. *How great pieces, &c.*] Metaph. from a person who puts large lumps or pieces of meat into his mouth, big enough to require a number of throats to swallow them.

q. d. What great and huge heroics art thou setting about, which thou canst think equal to such a wish, in order to enable thee to do them justice?

7. *Gather clouds in Helicon.*] Let them go to Mount Helicon (see ante, the Prologue, l. 1, note) and there gather up the mists which hang over the sacred top, and which teem, no doubt, with poetical rapture.

8. *The pot of Progne, &c.*] i. e. If any shall have his imagination warmed with the feasts of Progne and Thyestes, so as to write upon them.

Progne was the wife of Tereus, king of Thrace: Tereus fell in love with Philomela, sister to Progne, ravished her, and cut out her tongue. In revenge Progne killed Itys, her own son by Tereus, and served him up at a feast to be eaten by his father.

— *Thyestes.*] Atreus, king of Mycenæ, banished his brother Thyestes, for defiling his wife Ærope: afterwards, recalling him, invited him to a banquet, ordered the children he had by her to be dressed and set before him on a table.

9. *Often to be supped on by foolish Glycon.*] He was some wretched tragedian of those times, who acted the parts of Tereus and Thyestes, and, accordingly, represented both of them as eating their children.

9. *Thou neither, while the mass, &c.*] Metaph. from smiths heating iron in furnaces, where the fire is kept up to a great heat by the blowing with bellows, in order to render the iron ductile, and easily formed into what shape they please.

q. d. You, says Cornutus, are not forging in your brain hard and difficult subjects, and blowing up your imagination, to form them into sublime poems. See Hor. Lib. i. Sat. iv. l. 19—21.

11. *Nor hoarse, &c.*] Nor do you foolishly prate, like the hoarse

Dost thou thrust in, that it should be meet to strive with an  
hundred throats?

Let those who are about to speak something great, gather  
clouds in Helicon,

If to any either the pot of Progne, or if to any that of  
Thyestes

Shall be hot, often to be supped on by foolish Glycon.

Thou neither, while the mass is heated in the furnace, 10  
Prestest the wind with breathing bellows; nor hoarse, with  
close murmur,

Foolishly croakest I know not what weighty matter with  
thyself:

Nor intendest to break thy tumid cheeks with a puff.

You follow the words of the gown, cunning in sharp com-  
position,

hoarse croaking of a crow, with an inward kind of murmur to  
yourself, as if you were muttering something you think very  
grand and noble. See Sat. iii. l. 81, and note.

13. *Tumid cheeks, &c.*] Scloppus is a sound made with  
puffing the cheeks, and then forcing the air out suddenly by  
striking them together with the hands.

q. d. Nor do you, when you repeat your verses, appear as if  
you were making a noise like that of cheeks puffed up almost to  
bursting, and then suddenly striking together, like the swelling  
and bombast method of elocution used by the suttian poets of our  
day.

Cornutus praises Persius in a threefold view. 1. As not heat-  
ing his imagination with high and difficult subjects. 2. As not  
affecting to be meditating and murmuring within himself, as if  
he would be thought to be producing some great performance.  
3. As in the repetition of his verses avoiding all bombastic ut-  
terance.

14. *Words of the gown.*] Toga is often used to signify peace—  
Cedant arma togæ. Cic.—for, in time of peace, the Romans  
wore only the toga, or gown; in time of war, the toga was  
thrown aside for the sagum, or soldier's cloak.

Cornutus here means to say, that Persius did not write of wars  
and bloodshed, but confined himself to subjects of common life,  
such as passed daily among the people, and made use of plain  
words suited to his matter.

— *Cunning in sharp composition.*] Acute and ingenious in  
a neat

Ore teres modico : pallentes radere mores 15  
 Doctus, & ingenuo culpam defigere ludo.  
 Hinc trahe quæ dicas : menſasque relinque Mycenis  
 Cum capite & pedibus; plebeiaque prandia nôris.  
 PERS. Non equidem hoc ſtudeo, bullatis ut mihi nugis  
 Pagina turgescat, dare pondus idonea fumo. 20  
 Secreti loquimur : tibi nunc, hortante camcænâ,

a neat composition of verse. Metaph. from those who work in marble, who so exactly join their pieces together, and polish them so neatly, that the joints can't be perceived. See Sat. i. l. 64, note.

15. *Smooth with moderate language.*] Teres signifies smooth, even; also accurate, exact. Modico ore—with a moderate, modest language, or style of writing, neither rising above, nor sinking below the subject, nor flying out into that extravagance of expression, so much then in vogue. See Sat. i. l. 98—102.

— *To lash.*] Radere, lit. signifies to scratch, or scrape up, or rub against; here, by meton. to lash or chastize. When a satirist does this effectually, the guilty turn pale at his reproof: for paleness is the effect of fear; and fear, of conscious guilt. Hence, Hor. Epist. i. Lib. i. l. 60—1.

— Hic murus aheneus esto  
 Nil conscire sibi, nullâ palleſcere culpâ.

— *Vicious manners.*] Pallentes mores—lit. manners turning pale—the effect for the cause. Meton. See the last note.

16. *Mark a crime with ingenuous sport.*] Defigere—metaph. from fixing a dagger, or critical mark, against any word or sentence, either to be corrected as faulty, or struck out as superfluous. This the Greeks called *αἰσῆς*, *αἰσῆς*, compungere, confodere, or the like.

So Persius is said to stigmatize, or mark down, a crime with ingenuous sport—i. e. with well-bred raillery, in order to its correction; to fix a mark against it.

Qu.—If this be not going rather too far with regard to Persius, who seems not much inclined to politeness, with respect to those whom he satirizes, but rather treats them with severity and roughness?

Horace indeed deserved such an account to be given of him. Comp. Sat. i. l. 116—18.

John Hanvil, a monk of St. Alban's, about the year 1190, thus writes on the different merits of Horace and Persius—

Persius in pelago Flacci decurrit, & audent  
 Mendicasse stylum Satiræ, serraque cruentus  
 Rodit, & ignorat polientem pectora limam.

17. Hence



Smooth with moderate language, to lash vicious manners 15  
 Skilled, and to mark a crime with ingenuous sport.

Hence draw what you may say: and leave the tables at  
 Mycenæ,

With the head and feet, and know plebeian dinners.

PERS. I do not indeed desire this, that with empty trifles my

Page should swell, fit to give weight to smoke. 20

Secret we speak: to you now, the Muse exhorting,

17. *Hence draw, &c.*] From hence, i. e. from the vices of mankind, select the subjects of your writings.

— *Leave the tables, &c.*] Leave the tragical banquet of Thyestes at Mycenæ for others to write on—trouble not yourself about such subjects.

18. *With the head and feet.*] Atreus reserved the heads, feet, and hands of the children; which after supper he shewed to his brother Thyestes, that he might know whose flesh he had been feasting upon.

— *Know plebeian dinners.*] Acquaint yourself only with the enormities that pass in common life—*nôris*—quasi, *fac noscas*—let these be your food for satire.

19. *I do not desire this.*] Persius here answers his preceptor Cornutus, and tells him, that he does not want an hundred tongues and voices, in order to be writing vain and highflown poems; but that he might daily express Cornutus's worth, and his sense of it.

*Studeo* signifies literally to study, but also to apply the mind to, to care for a thing, to mind, to desire it.

— *Empty trifles.*] *Bullatis* (from *bullâ*, a bubble of water) *nugis*—by met. swelling lines, lofty words, without sense, empty expressions. AINSW.

20. *Fit to give weight to smoke.*] i. e. Fit for nothing else but to give an air of consequence and importance to trifles, which, in reality, have no more substance in them than smoke.—*Nugis addere pondus.* Hor. Epist. Lib. i. Epist. xix. l. 42.

21. *Secret we speak.*] You and I, Cornutus, are not now speaking to the multitude, but to each other in private, and therefore I will disclose the sentiments of my heart.

— *The Muse exhorting.*] My Muse prompting and leading me to an ample disclosure of my thoughts, and to reveal how great a share you have in my affections—to do this, is a pleasure to myself.

Excutienda damus præcordia: quantaque nostræ  
 Pars tua sit, Cornute, animæ, tibi (dulcis amice)  
 Ostendisse juvat. Pulsa, dignoscere cautus  
 Quid solidum crepet, & pictæ tectoria linguæ. 25  
 His ego centenas ausim deposcere voces:  
 Ut quantum mihi te sinuoso in pectore fixi,  
 Voce traham pura: totumque hoc verba resignent,  
 Quod latet arcana non enarrabile fibrâ.  
 Cum primùm pavido custos mihi purpura cessit, 30  
 Bullaque succinctis Laribus donata pendit;  
 Cum blandi comites; totaque impunè Suburrâ

25. *What sounds solid.*] Try and examine me, knock at my breast; if you wish to know whether I am sincere or not, hear how that sounds—Metaphor, from striking earthen vessels with the knuckle, in order to try, by the sound, whether they were solid or cracked. See Sat. iii. l. 21. 22, and note.

— *The coverings, &c.*] Tectoria—the plaster, parget, or rough cast of a wall, which conceals it: hence dissimulation, flattery, which cover the real sentiments of the heart. See Matt. xxiii. 27.

— *Painted tongue.*] Pictæ linguæ—i. e. a tongue adorned and garnished with dissimulation—varnished over with falsehood.

26. *For these things.*] i. e. Properly to disclose my friendship and gratitude to you, by drawing forth and uttering what I feel for you, whom I have fixed within the most intimate recesses of my breast. See ANSW. Sinuosus, N° 4. This sense of the word seems metaphorical, and to be taken from what hath many turnings and windings, and so difficult to find or trace out.

28. *With pure voice.*] With the utmost sincerity, pure from all guile.

— *Words may unseal.*] Resigno is to open what is sealed, to unseal: hence, met. to discover and declare.

29. *Not to be told.*] Not fully to be expressed.

— *In my secret inwards.*] In the secret recesses of my heart and mind. Comp. Sat. i. l. 47.

30. *The guardian purple.*] The habit worn by younger noblemen was edged about with a border of purple; an ornament which had the repute of being sacred, and was therefore assigned to children as a sort of preservative. Hence Persius calls it custos purpura.

— *Fearful.*] Which protected me when a child, and when I was under the fear and awe of a severe master. Pavidum tyronem. Juv. xvi. l. 3.

30. *Fielded,*

I give my heart to be searched, and how great a part  
 Of my soul, Cornutus, is yours, to you, my gentle friend,  
 It pleases me to have shewn : knock, careful to discern  
 What may sound solid, and the coverings of a painted  
 tongue. 25

For these things I would dare to require an hundred voices,  
 That, how much I have fixed you in my inmost breast,  
 I may draw forth with pure voice : and all this, words may  
 unseal,

Which lies hid, not to be told, in my secret inwards.

When first to fearful me the guardian purple yielded, 30  
 And the bulla presented to the girt Lares hung up :  
 When kind companions, and, with impunity, in the whole  
 Suburra

30. *Yielded*] Resigned its charge, and gave place to the toga virilis, or manly gown. About the age of sixteen or seventeen they laid aside the prætexta, and put on the toga virilis, and were ranked with men.

31. *And the bulla.*] This was another ornament worn by children : it was worn hanging from the neck, or about the breast, and was made in the shape of an heart, and hollow within. This they left off with the prætexta, and consecrated to the household gods, and hung up in honour to them. See Ant. Univ. Hist. vol. xi. p. 289. note S.

— *The girt Lares.*] The images of the Lares, or household gods, were described in a sort of military habit, which hung on the left shoulder, with a lappet fetched under the other arm, brought over the breast, and tied in a knot. The idea of this dress was first taken from the Gabini, and called Cinctus Gabinus. See AINSW. Gabinus ; and Virg. Æn. vii. 612, and Servius's note there.

32. *Kind companions.*] A set of young fellows, who were my companions, and ready to join in any scheme of debauchery with me. I cannot think that comites, here, is to be understood of "his school-masters, or pedagogues, who now no longer treated "him with severity." He was now a man, and had done with these.—Of such a one Horace says—

Imberbis juvenis, tandem custode remoto, &c.

De Art. Poet. l. 161.—65.

And see Kennett, Antiq. p. 311, edit. 5. 1713.

Permiffit fparfiffe oculos jam candidus umbo :  
 Cumque iter ambiguum eft ; & , vitæ nefcius , error  
 Diducit trepidas ramofa in compita mentes ;  
 Me tibi fuppoſui . Teneros tu fufcipis annos ,  
 Socratico , Cornute , finu . Tunc fallere ſolers ,  
 Appoſita intortos extendit regula mores ;  
 Et premitur ratione animus , vincique laborat ;

35

32. *In the whole Suburra.*] This was a famous and populous ſtreet in Rome, where were numbers of brothels, the harlots from which walked out by night, to the great miſchief of young men. Here, ſays Perſius, I could ramble as I pleaſed, and fix my eyes where I pleaſed, and had nobody to call me to account or puniſh me for it. Juv. Sat. iii. l. 5.

33. *The white ſhield, &c.*] When the young men put on the toga virilis, they were preſented with a white ſhield ; that is to ſay, a ſhield with no engraving, device, or writing upon it, but quite blank. This ſhield was a token that they were now grown up, and fit for war. Its being blank, ſignified their not having yet atchieved any warlike action worthy to be deſcribed, or recorded, upon it by a device.

So Virg. *Æn.* ix. l. 548.

*Enſe levis nudo, parmæque inglorius albâ.*

When this ſhield was a paſſport to me, ſays Perſius, to go where I pleaſed, without being moleſted by my old maſters.

34. *When the journey is doubtful.*] When the mind of a young man is doubting what road of life to take, like a traveller who comes to where two ways meet, and can hardly determine which to purſue.

— *And error.*] So apt to beſet young minds, and ſo eaſily to miſlead them.

— *Ignorant of life.*] Of the beſt purpoſes and ends of life, and wholly unknowing and ignorant of the world.

35. *Parts aſunder trembling minds.*] Divides the young and inexperienced minds of young men, fearing and trembling between the choice of good and evil, now on this ſide, now on that.

— *Branching croſs-ways.*] Compitum is a place where two or more ways meet.—The poet here alludes to the Pythagorean letter Y. See Sat. iii. l. 56, note.

36. *I put myſelf under you.*] Under your care and inſtruction.

36—7. *You undertake, &c.*] You admitted me under your diſcipline, in order to ſeaſon my mind with the moral philoſophy



Now the white shield permitted me to have thrown about  
my eyes,

And when the journey is doubtful, and error, ignorant of life,  
Parts afunder trembling minds into the branching cross-  
ways, 35

I put myself under you : you undertake my tender years,  
Cornutus, with Socratic bosom. Then, dextrous to de-  
ceive,

The applied rule rectifies my depraved morals,  
And my mind is pressed by reason, and labours to be over-  
come,

phy of the Stoics : you not only received me as a pupil, but  
took me to your bosom with the affection of a parent.

Antisthenes, the master of Diogenes, was a disciple of So-  
crates ; Diogenes taught Crates the Theban, who taught Zeno  
the founder of the Stoic school : so that the Stoic dogmas might  
be said to be derived, originally, from Socrates, as from the  
fountain-head.

37. *Dextrous to deceive, &c.*] The application of your doc-  
trine to my morals, which were depraved, and warped from the  
strait rule of right, first discovered this to me, and then corrected  
it ; but this you did with so much skill and address, that I grew  
almost insensibly reformed : so gradually were the severities of  
your discipline discovered to me, that I was happily cheated, as  
it were, into reformation ; whereas, had you at first acquainted  
me with the whole at once, I probably had rejected it, not only  
as displeasing, but as unattainable by one who thought as I then  
did.

38. *Applied rule.*] Metaph. from mechanics, who, by a rule  
applied to the side of any thing, discover its being warped from  
a strait line, and set it right.

— *Rectifies* ] Lit. extends. Metaph. from straitening a  
twisted or entangled cord, by extending or stretching it out.  
Intortos, lit. twisted, entangled.

39. *My mind is pressed by reason, &c.*] My mind and all its  
faculties were so overpowered by the conviction of reason, that it  
strove to coincide with what I heard from you, and to be con-  
quered by your wisdom.

— *Labours, &c.*] The word laborat denotes the difficul-  
ties which lie in the way of young minds to yield to instruction,  
and to subdue and correct their vicious habits and inclinations.

Artificemque tuo ducit sub pollice vultum. 40  
 Tecum, etenim, longos memini consumere soles;  
 Et, tecum, primas epulis decerpere noctes.  
 Unum opus, & requiem pariter disponimus ambo;  
 Atque verecunda laxamus seria mensâ.  
 Non equidem hoc dubites, amborum fœdere certo 45  
 Consentire dies, & ab uno fidere duci.  
 Nostra, vel, æquali suspendit tempora Librâ  
 Parca tenax veri; seu, nata fidelibus hora  
 Dividit in Geminos concordia fata duorum;

40. *And draws, &c.*] Metaph. from an artist who draws forth, or forms, figures with his fingers, out of wax or clay.—Ducere is a word peculiar to the making statues in marble also.

—Vivos ducent de marmore vultus. *Æn.* vi. 848.

—*An artificial countenance.*] Artificem—hypallage, for artifice pollice. The sense is—My mind, by thee gently and wisely wrought upon, put on that form and appearance which you wished it should. The like thought occurs, *Juv. Sat.* vii. l. 237.

Exigite ut mores teneros ceu pollice ducat,  
 Ut si quis cerâ vultum facit—

41. *Consume long suns.*] To have passed many long days—soles, for dies. Meton.

—Sæpe ego longos  
 Cantando puerum memini me condere soles.

*VIRG. Ecl.* ix. l. 51—2.

42. *To pluck the first nights, &c.*] Decerpere—metaph. from plucking fruit. The first nights—the first part or beginning of nights; we plucked, i. e. we took away from the hours of feasting.—q. d. Instead of supping at an early hour, and being long at table, we spent the first part of the evening in philosophical converse, thus abridging the time of feasting for the sake of improvement.

—Of the night  
 Have borrow'd the first hours, feasting with thee  
 On the choice dainties of philosophy. HOLYDAY.

43. *One work at rest, &c.*] We, both of us, disposed and divided our hours of study, and our hours of rest and refreshment, in a like manner together.

44. *And relax serious things*] Relaxed our minds from study.

And draws, under your thumb, an artificial countenance. 40  
 For I remember to consume with you long suns,  
 And with you to pluck the first nights from feasts.  
 One work and rest we both dispose together,  
 And relax serious things with a modest table.

Do not indeed doubt this, that, in a certain agreement, 45  
 The days of both consent, and are derived from one star.  
 Fate, tenacious of truth, either suspended our times  
 With equal *Libra*; or the hour, framed for the faithful,  
 Divides to the twins the concordant fates of both;

44. *A modest table* ] With innocent mirth, as we sat at table,  
 and with frugal meals.

45. *Do not doubt this, &c.* ] Beyond a doubt, this strict union  
 of our minds must be derived from an agreement in the time of  
 our nativity, being born under the same star.

So Hor. Lib. ii. Ode xvii. l. 21—2.

Utrumque nostrum incredibili modo  
 Consentit astrum.

The antients thought that the minds of men were greatly in-  
 fluenced by the planet which presided at their birth; and that  
 those who were born under the same planet, had the same dispo-  
 sitions and inclinations.

47. *Fate, tenacious of truth.* ] Unerring fate, as we say.  
 — *Suspended our times.* ] Metaph. from hanging things on  
 the beam of a balance, in order to weigh them.

Fate weighed, with equal balance, our times, when *Libra* had  
 the ascendancy.

48. *With equal Libra.* ] A constellation into which the sun  
 enters about the twentieth of September, described by a pair of  
 scales, the emblem of equity and justice.

Felix æquatæ genitus sub pondere *Libræ*.

MANIL. Lib. v.

Seu *Libra*, seu me *Scorpius* aspicit  
 Formidolosus, pras violentior  
 Natalis horæ, &c

HOR. Lib. ii. Ode xvii. l. 17—22.

— *Framed for the faithful* ] The particular hour which  
 presides over the faithfulness of friendship.

49. *Divides to the twins, &c.* ] The Gemini, another con-  
 stellation represented by two twin-children, under which who-

Saturnumque gravem nostro Jove frangimus unâ. 50

Nescio quod, certè est quod me tibi temperat, astrum.

Mille hominum species, & rerum discolor usus:

Velle suum, cuique est; nec voto vivitur uno.

Mercibus hic Italis mutat, sub sole recenti,

Rugosum piper, & pallentis grana cumini: 55

Hic, satur, irriguo mavult turgescere somno;

Hic campo indulget: hunc alea decoquit: ille

Inv enerem putret. Sed cum lapidosa chiragra

soever were born, were supposed by the astrologers to consent, very exactly, in their affections and pursuits,

Magnus erit Geminis amor & concordia duplex.

MANIL. Lib. ii.

50. *Break, &c.*] Frangere and temperare were used by the astrologers, when the malignant aspect of one star was corrected, and its influence prevented, by the power of some other propitious and benign planet.

Hence that astrological axiom—*Quicquid ligat Saturnus, solvit Jupiter.*

The planet Saturn was reckoned to have a malign aspect; the planet Jupiter a mild and favourable one, and to counteract the former.

—Te Jovis impio

Tutela Saturno, refulgens

Eripuit. HOR. Ode xvii. Lib. ii. l. 22—24.

51. *I know not, &c.*] I won't take upon me to be certain what star it was; but that it proceeds from the influence of some friendly star or other, which presided at our natal hour, that we are one in heart and sentiment, I am very clear.

Tempero literally signifies to temper, mix or mingle together.

52. *There are a thousand species, &c.*] i. e. Different kinds of men, as to their dispositions and pursuits.

—*Different use, &c.*] Discolor—literally, of a different colour. Their use of what they possess differs as much as one colour from another: some (as it follows in the next lines) from avarice, trade to increase their store; others, through luxury and extravagance, squander it away.

53. *Has his will.*] Velle, i. e. voluntas. Vivitur, imperf. See Sat. iii. 20, note.

54. *The recent sun.*] In the East, where the sun first appears.

55. *Changes, &c.*] Sails to the East Indies, where he barter the produce of Italy for the produce of the East.

55. *Wrinkled*



And we together break grievous Saturn with our Jupiter. 50  
I know not what star it is certainly which tempers me with  
you.

There are a thousand species of men, and a different use  
of things;

Every one has his will, nor do they live with one wish.  
This man, for Italian merchandizes under the recent sun,  
Changes the wrinkled pepper, and grains of pale cumin: 55  
Another, fated, had rather swell up with moist sleep:  
Another indulges in the field; another the die consumes;  
another  
Is rotten for Venus: but when the stony gout

55. *Wrinkled pepper.*] When pepper is gathered, and dried  
in the sun, the coat or outside shrivels up into wrinkles.

— *Pale cumin.*] The seed of an herb, which being infused  
in wine, or other liquor, causes a paleness in those who drink it:  
it comes from Æthiopia. Probably it stands here for any Oriental  
aromatics.

Hor. Epist. xix. Lib. i. l. 17—8, speaks of his imitators.

— Quod si

Pallerem casu, biberent exangue cuminum.

56. *Sated.*] Sated—that has his belly full—glutted with  
eating and drinking.

— *Swell up.*] With fat.

— *Moist sleep.*] Irriguis signifies wet, moist, watered;  
also, that watereth. Here, metaph. from watering plants, by  
which they increase and grow. So sleep is to those who eat  
much, and sleep much; it makes them grow, and increase in  
bulk.

57. *Indulges in the field.*] In the sports and exercises of the  
Campus Martius. Or perhaps field-sports may be understood.  
Comp. Hor. Ode i. l. 3—6, and l. 25—8.

— *The die consumes.*] Is ruined by gaming. Decoquit—  
metaph. from boiling away liquors over a fire.—So the gamester,  
by continual play, consumes his substance.

58. *For Venus.*] i. e. Ruins his health—is in a manner rotten  
—by continual acts of lewdness and debauchery. Putris means  
also wanton, lascivious.

Omnes in Damalim putres deponent oculos.

HOR. Lib. i. Ode xxxvi. l. 17, 18.

58. *The*

Fregerit articulos, veteris ramalia fagi ;  
 Tunc crassos transisse dies, lucemque palustrem, 60  
 Et sibi jam feri vitam ingemuere relictam.

At te nocturnis juvat impallescere chartis,  
 Cultor enim juvenum, purgatas inferis aures  
 Fruge Cleanthea. Petite hinc, juvenesque senesque,  
 Finem animo certum, miserisque viatica canis. 56  
 'Cras hoc fiet.' Idem cras fiet. 'Quid ! quasi mangnum

58. *The stony gout.*] So called from its breeding chalk-stones in the joints, when long afflicted with it.

59 *Broken his joints.*] Destroyed the use of them as much as if they had been broken, and are so to all appearance.

— *The branches, &c.*] Ramalia—seared or dead boughs cut from a tree, which may be looked upon, from their withered and useless appearance, as very strong emblems of a gouty man's limbs, the joints of which are useless, and the flesh withered away—(see Sat. i. 97.)—so that they appear like the dead branches of an old decayed beech-tree.

60. *Gross days.*] Crassos—the days which they have spent in gross sensuality, as well as in thick mental darkness and error.

— *Gloomy light.*] Palustrem—metaph from the fogs which arise in marshes and fenny places, which obscure the light, and involve those who live in, or near them, in unwholesome mists. —Such is the situation of those, whose way of life is not only attended with ignorance and error, but with injury to their health, and with ruin of their comfort.

61. *Late bewailed.*] Too late for remedy.

— *The life now left, &c.*] They not only bemoan themselves, at the recollection of their past mispent life, but the portion of life which now remains, being imbittered by remorse, pain, and disease, becomes a grief and burthen.

62. *Grow pale, &c.*] Your delight, O Cornutus, is to pass the time, when others sleep, in hard study, which brings a paleness on your countenance. See Sat. i. l. 124; and Sat. iii. l. 85.

63. *A cultivator of youths.*] Cultor—metaph. from colo, to till or cultivate the ground.

q. d. As the husbandman tills or cultivates the ground, and prepares it to receive seed, and to bring forth fruit—so do you, Cornutus, prepare youthful minds to receive and bring forth wisdom.

— *You sow their purged ears.*] The metaphor is still carried on; as the husbandman casts the seed into the ground which he has prepared and cleaned, by tillage, from weeds—so do you sow

Has broken his joints, the branches of the beech,  
Then, that their gross days have passed away, and the  
gloomy light, 60

And they have late bewailed, the life now left to them.

But it delights you to grow pale with nightly papers,  
For, a cultivator of youths, you sow their purged ears,  
With Cleanthean corn. Hence seek, ye young and old,  
A certain end to the mind, and stores for miserable grey  
hairs.

“ To-morrow this shall be done”—“ the same will be  
“ done to-morrow”—“ what !

follow the doctrines of moral philosophy, which were taught by Cleanthes, the disciple and successor of Zeno, in the ears of your pupils, after having purged away those errors, falsehoods, and prejudices, with which they were at first possessed, by your wise and well-applied instruction. You first teach them to avoid vice and error, and then to embrace and follow truth and virtue.

Virtus est vitium fugere, & sapientia prima

Stultitiâ caruisse. HOR. Lib. i. Epist. i. l. 41—2.

64. *Hence seek, &c.*] Persius here invites both young and old to seek for wisdom from the Stoic philosophy, as taught by his friend and preceptor Cornutus; that, thereby, they might find some certain and fixed end, to which their views might be directed, and no longer fluctuate in the uncertainty of error.

**Certum voto pete finem.**

HOR. Epist. Lib. i. Ep. ii. l. 56.

65. *Stores, &c.*] Viatica, literally, are stores, provisions, things necessary for a journey; as money, victuals, &c.

The poet here advises their learning philosophy, that their minds might be furnished with what would suffice to support them through the journey of life, and more particularly through the latter part of it, when under the miseries and infirmities of old age.

66. "*To-morrow, &c.*] Perſius here introduces ſome idle young man, as if ſaying—"To be ſure you adviſe very rightly, but give me a little time—to-morrow" (q. d. ſome time hence) "I will apply myſelf to the ſtudies which you recommend."

— "*The same will be done to-morrow.*" When to-morrow comes, answers Perseus, the same thing will be done; that is, you will want to defer it for a day more.

66. "What!"

‘Nempè diem donas? Sed cum lux altera venit,  
 Jam cras hesternum consumpsimus: ecce aliud cras  
 Egerit hos annos, & semper paulum erit ultra:  
 Nam quamvis prope te, quamvis temone sub uno, 70  
 Vertentem sese, frustra sectabere canthum;  
 Cum rota posterior curras, & in axe secundo.

Libertate opus est: non hâc, quâ, ut quisque Velinâ  
 Publius emeruit, scabiosum tessiculâ far

66. “*What! &c.*] What! replies the procrastinator, won’t you allow me another day before I begin?—what! do you make such a mighty matter of giving me a day, as if that were of so great consequence?

68. “*Yesterday’s to-morrow.*] But, rejoins Persius, when another day comes, remember that yesterday, which was the morrow of the day before it, and which you wished to be allowed you, is passed and gone.

— *Behold another to-morrow.*] This day, which is the morrow of yesterday, is now arrived, and is, with all the past morrows, exhausting and consuming these years of ours; and thus the time you ask for will always be put off, and stand a little beyond the morrow you fix upon.

70. *Alibi’ near you, &c.*] The poet, in allusion to the hind-wheel of a carriage, which is near to, and follows the fore-wheel, but never can overtake it, gives the young man to understand, that, though to-day is nearly connected with to-morrow, in point of time, yet it can’t overtake it, the morrow will always keep on from day to day, and it can never be overtaken—thus shewing, that procrastinated time will always fly on, and keep out of his reach; however near he may be to it, all his resolutions to overtake it will be in vain.

— *Under one beam.*] Temo signifies the beam of the wain, or the draught-tree, whereon the yoke hangeth. Sometimes, by synec. the whole carriage.—q. d. Our days may be considered as the wheels by which our lives roll on; each day, as well as another, is joined to the space allotted us, like wheels to the same chariot.

71. *The felly.*] Canthus properly signifies the iron wherewith the wheel is bound, or shod, on the outward circle, called the felly—here, by synec. the wheel itself.

72. *The second axle.”*] Axis—the axle-tree on which the wheel is fixed, and about which it turns—the second, i. e. the hinder.—q. d. You will, like the hinder-wheel of a carriage, which can never overtake the fore-wheel, be still following the time before you, but will never overtake it; therefore defer not till



"As a great thing truly do you gie a day?"—"but when  
 "another day comes,  
 "We have already spent yesterday's to-morrow. Behold  
 "another to-morrow  
 "Has spent these years, and will always be a little beyond :  
 "For altho' near you, altho' under one beam, 70  
 "You will in vain follow the felly turning itself,  
 "When you, the hinder wheel, do run, and on the second  
 "axle."

There is need of liberty : not this, by which every Publius in the Velinan tribe,  
 As soon as he has been discharged, mouldy corn with his tally

till tomorrow what you should do to-day. The whole of the metaphor, l. 70—2, is very fine, and well expressed. See Hor. Lib. ii. Ode xviii. l. 15, 16.

I must confess that I cannot dismiss this part of my task, without mentioning that beautiful description of the slipping away of time, unperceived and unimproved, which we find in Shakespeare—

"To-morrow, and to-morrow, and to-morrow,  
 "Creeps in this petty pace from day to day,  
 "To the last syllable of recorded time ;  
 "And all our yesterdays have lighted fools  
 "The way to dusty death.—"

Macb. Act v. Sc. v. edit. STOCKDALE.

73. *There is need of liberty.*] The poet now advances to a discussion of that paradox of the Stoics—that "only the wise  
 "are free ;"—and that those, who would follow after, and attain to true liberty, must be released from the mental shackles of vice and error.—His treatment of the subject is exquisitely fine, and worthy our serious attention.

—*Not this.*] Not merely outward liberty, or liberty of the body, such as is conferred on slaves at their manumission.

—*By which.*] See l. 74. note 2.

—*Every Publius.*] The slaves had no prænomen ; but when they had their freedom given them, they assumed one—so, for instance, a slave that was called Licinius, would add the name of his master to his own, and call himself, if his master's name were Publius, Publius Licinius—they also add the name of the tribe into which they were received and inrolled ; suppose the

Possidet. Heu steriles veri, quibus una Quiritem 75  
 Vertigo facit!—Hic Dama est, non tressis agaso;  
 Vappa & lippus, & in tenui farragine mendax:  
 Verterit hunc dominus, momento turbinis exit  
 Marcus Dama. —Papæ! Marco spondente, recusas  
 Credere tu nummos?—Marco sub iudice palles? 80  
 —Marcus dixit: ita est.—Assigna, Marce, tabellas.—

he Velinan, then the freed-man would style himself Publius Linus Velina—thus he was distinguished from slaves

74. *Been discharged.*] i. e. From slavery—made free. Emeruit—metaph. from soldiers, who for some meritorious service were sent home, and discharged from going to war. Also from gladiators, who for their valour and dexterity at the theatre obtained their dismissal from their perilous occupation, and were donati rude, presented with a rod, or wand, in token of their discharge and release. Hor. Epist. i. Lib. i. l. 2. Juv. Sat. vi. 113. These were styled Emeriti.

So slaves were often made free, on account of their past services, as having deserved this favour—this is signified by emeruit here.

— *Mouldy corn, &c.*] Those who were thus admitted to freedom, and inrolled in one of the tribes, were entitled to all public doles and donations, on producing a little ticket or tally, which was given them on their manumission. The corn laid up in the public magazines was not of the best sort, and was frequently damaged with keeping.

The name of the person, and of the tribe which he belonged to, were inscribed on the ticket, by which he was known to be a citizen. See Juv. Sat. vii. l. 174, note.

75. *Alas! ye barren, &c.*] The poet speaks with commiseration of their ignorance, and total barrenness, with respect to truth and real wisdom, who could imagine that a man should be called free, because he was emancipated from bodily slavery.

— *One turn.*] Vertigo (from vertere, to turn). This was one of the ceremonies of making a slave free: he was carried before the prætor, who turned him round upon his heel, and said—Hunc esse liberum volo.

So Plautus, Menæchm. Liber esto, ito quo voles. Thus he became Quiris, a Roman citizen. See Juv. Sat. iii. l. 60, note.

76. *Here is Dama.*] For instance, says the poet, here is the slave Dama.

— *A groom not worth, &c.*] Agaso, a horse-keeper, a groom that looks after his master's horses. Non tressis (qu. tres asses)

Possesses. Alas ! ye barren of truth—among whom, one  
turn

Makes a Roman !—here is Dama, a groom not worth three  
farthings ;

A scoundrel, and blear-eyed, and a liar in a little corn :  
If his master turn him—in the movement of a top, he  
comes forth

Marcus Dama. Wonderful ! Marcus being security, re-  
fuse you

To lend money ? Are you pale under judge Marcus ? 80  
Marcus said it—it is so.—Sign, Marcus, the tablets,

asses) a poor, paltry fellow, worth hardly three farthings if one  
were to purchase him. They bought their slaves.

77. *A scoundrel.*] Vappa signifies wine that is palled, that  
has lost its strength, therefore called vapid.—Hence a stupid,  
senseless fellow ; or a scoundrel, a good-for-nothing fellow.

— *Blear-eyed.*] Perhaps from debauchery and drunken-  
ness. See Sat. ii. l. 72, note.

— *A liar in a little corn.*] That will cheat his master, and  
defraud his horses of their slender allowance, and then lye to  
conceal his petty knavery. Farrago is a mixture of several  
grains—Mefceline.

78. *If his master, &c.*] Let his master but turn him upon his  
heel. See note above, l. 75.

— *Movement of a top.*] In one turn of a top, which is  
very swift when it is spinning—i. e. as we say in the twinkling  
of an eye. This allusion to the turning of a top, very humour-  
ously agrees with the verterit.

— *He comes forth, &c.*] He that went before the prætor  
plain Dama, now comes out from him with a noble prænomen,  
and calls himself Marcus Dama.

76. *Wonderful !*] What a surprising change ! or papæ may  
introduce the following irony, where a person is supposed to he-  
sitate about lending money, for which Marcus offers to become  
surety. Papæ—How strange ! that you should scruple it, when  
so respectable a person as Marcus offers his bond, engages for  
the payment !

80. *Are you pale ?*] Do you fear lest you should not have  
justice done you, where so worthy a person is advanced to the  
magistracy ?

81. *Marcus said it, &c.*] Marcus gives his testimony, and  
who can contradict so just and upright a witness—what he says  
must be true.

81. Sign,

Hæc mæra libertas ! Hoc nobis pilea donant !

‘ An quisquam est alius liber, nisi ducere vitam

‘ Cui licet, ut voluit ? licet, ut volo, vivere : non sum

‘ Liberior Bruto !’ Mendosè colligis, inquit, 85

Stoicus hic, aurem mordaci lotus aceto :

Hoc reliquum accipio ; licet illud, &, ut volo, tolle.

‘ Vindictâ postquam meus a prætore receffi,

‘ Cur mihi non liceat, jussit quodcunque voluntas ;

‘ Excepto, si quid Masuri rubrica notavit ?” 90

81. *Sign, Marcus, the tablets.*] The poet repeats the word Marcus, and drops the word Dama, as if he would ludicrously insinuate, that however great a rogue Dama was, yet to be sure Marcus was a very different kind of person. He supposes him called upon to sign his name, as witness to somebody’s will, which he could not do when a slave, for their testimony was not received.

—— *The tablets.*] Thin planks of wood, smeared over with wax, on which they wrote wills, deeds, &c. See Juv. Sat. ii. l. 58, note. Here the will or deed itself.

The poet, in the preceding irony, carries on his grand point, which was to deride the common notion of liberty, or of a change being wrought, with regard to the respectability of those who were still, however emancipated from bodily slavery, slaves under ignorance, vice, and error.

82. *Mere liberty.*] Mera—bare naked liberty, (says the Stoic) —i. e. in the bare, outward, literal sense of the word ; but it is to be understood no farther.

—— *This cap give us.*] The slaves went bare-headed, with their hair growing long, and hanging down : but when they were manumitted, their heads were shaved, and a cap, the ensign of liberty, put on their heads in the temple of Feronia, the goddess of liberty. See Sat. iii. l. 106.

83. *“ Any other free, &c.”*] Here the poet introduces Dama as replying—“ Aye, you may deride my notions of liberty ; but pray who is free if I am not ? Is there any other freedom but to be able to live as one pleases ? But I may live as I please—therefore am I not free ?”—by this syllogism thinking to prove his point.

85. *More free than Brutus ?”*] M. Junius Brutus, the great assertor and restorer of liberty, by the expulsion of the Tarquins, &c. who sacrificed his own sons in the cause of freedom, and changed the form of the government into a commonwealth.

—— *“ You conclude falsely.”*] Your argument is bad ; the assumption which you make, that “ you live as you please,” is not true



This is mere liberty—this caps give us.

“Is there any other free, unless he who may live

“As he likes?—I may live as I like: am not I

“More free than Brutus?”—“You conclude falsely,” says 85

A Stoic here, having washed his ear with sharp vinegar:

“I accept this which is left, take away that—“I may,” and  
“as I will.”

“After I withdrew from the prætor, my own by the wand,

“Why might I not do whatever my will commanded,

“Except if the rubric of Mafurius forbade any thing?” 90

true, therefore the conclusion which you gather or collect from it is false, namely, “that you are free.” See ANSW. Colligo, N<sup>o</sup> 6.

85—6. *Says a Stoic.*] i. e. Methinks I hear some Stoic say.

— *Washed his ear, &c.*] At l. 63. we find *purgatas aures*, where see the note; here, *lotus aurem*, meaning also the same as before, only under a different image, differently expressed.—By vinegar, here, we are to understand the sharp and severe doctrines of the Stoic philosophy, which has cleansed his mind from all such false ideas of liberty, and made his ear quick in the discernment of truth and falsehood.

87. “*I accept, &c.*] Your definition of liberty in your first proposition is true; I grant that “all who may live as they please are free;”—but I deny your minor, or second proposition, viz. “that you live as you please;” therefore your conclusion, viz. “that you are free,” is also wrong.

— *That—“I may,” and “as I will.”*] i. e. Take away your minor proposition, and I admit what remains—*hoc reliquum accipio*—viz. all that is contained in the first proposition—that “all who may live as they please are free:”—this is certainly a good definition of liberty; but this is not your case.

88. *From the prætor.*] Before whom I was carried, in order to receive my freedom.

— *My own.*] *Mens*—i. e. my own master; being made free, and emancipated from the commands of another, replies Dama, not at all understanding what the Stoic meant by liberty.

— *By the wand.*] *Vindictâ*.—The prætor laid a wand upon the slave's head, and said—“I will that this man become free,” and then delivered the wand out of his own hand into the lictor's; (see post, l. 175). This wand was called *vindicta*, as vindicating, or maintaining, liberty. See Hor. Lib. ii. Sat. vii. l. 76.

90. *Rubric.*] The text of the Roman laws was written in red letters,

Difce ; sed ira cadat naso, rugosaque fanna,  
Dum veteres avias tibi de pulmone revello.

Non prætoris erat, stultis dare tenuia rerum  
Officia ; atque usum rapidæ permittere vitæ—  
Sambucam citius caloni aptaveris alto.

95

Stat contrà ratio, & secretam garrit in aurem,  
Ne liceat facere id, quod quis vitiabit agendo.

letters, which was called the Rubric. DRYDEN.—According to others, the titles and beginnings of the different statutes were only written in red, and therefore to be understood by rubrica. See AINSW. See Juv. Sat. xiv. l. 192—3, note.

90. *Masurius*.] An eminent and learned lawyer, in the reign of Tiberius, who made a digest of the Roman laws.

q. d. When I received my freedom from the prætor, surely I was at liberty to do as I would, except, indeed, breaking the law ; I don't say that I might do this.

91. “ *Learn*.] The Stoic here begins his argument, in order to refute what Dama was supposed to say in support of his notion of liberty.

Now listen to me, says the Stoic, that you may learn what true liberty is, and in what it consists.

— *Let anger fall, &c.*] Cease from your anger at me, for ridiculing your notion of liberty.

It is to be remarked, that the ancients represented the nose as denoting laughter, Sat. i. 118. Contempt, Sat. i. 40—1. Anger, as here —So we find the nose or nostrils, denoting anger frequently in the Hebrew Bible. See the learned and accurate Mr Parkhurst, Heb. and Eng. Lex. 718, N<sup>o</sup> v.

— *Wrinkling sneer*.] Comp. Sat. i. 40—1, and note.

92. *From your breast, &c.*] Pulmo, literally, signifies the lungs ; but here denotes the whole contents of the breast in a moral sense.—“ Put away anger and sneering at what I say, while I pluck up those foolish notions of liberty, which are implanted and rooted within your mind, and with which you are as pleased and satisfied, as a child is with an old woman's tale. Avia is literally a grandame, or grandmother : hence old women's tales AINSW.—Fabellæ aniles. Hor. Lib. ii. Sat. vi. l. 77—8. Γραῦδαις παῦδαις. 1 Tim. iv. 7.

93. *It was not of, &c.*] It was not in the power of the prætor.

— *The delicate management of things, &c.*] Though the prætor might confer civil liberty upon you at your manumission, and though you may know how to direct yourself, so as to avoid offending against the letter of the law—yet you could receive from the prætor none of that wisdom and discernment, by which alone

"Learn : but let anger fall from your nose, and the  
"wrinkling sneer,

While I pluck from your breast your old wives tales.

"It was not of the prætor to give the delicate manage-  
"ment of things

"To fools, and to permit the use of rapid life—

"You would sooner fit a dulcimer to a tall footman. 95

"Reason stands against it, and whispers into the secret ear,"

"Let it not be lawful to do that, which one will spoil in  
"doing :"—

alone you can distinguish aright, as touching those more minute and delicate actions which concern you in the more nice duties of life, and which are to be attained by philosophy alone.—I take this to be meant by *tenuia officia rerum*—lit. small offices, or duties of things or affairs.

94. *To fools.*] The Stoics held, that "all fools were slaves,"—and that "nobody was free except the wise." A man must therefore be wise before he is free; but the prætor could not make you wise, therefore he could not make you free.

— *To permit the use* ] It was not in the prætor's power to commit to such that prudence and wisdom, by which they can alone be enabled to make a right use of this fleeting life, and of all things belonging to it.

95. *Sooner fit, &c.*] *Sambuca* was some musical instrument, as an harp, dulcimer, or the like; but what it exactly was we cannot tell.

— *A tall footman* ] *Alto caloni*.—Calo, a soldier's boy, or any meaner sort of servant. *INSW*.—Horace seems to use it in the latter sense, *Lib. i. Sat. vi. l. 103*; and perhaps it is so to be understood here.

You might sooner think of putting a harp, or some delicate musical instrument, into the hands of a great overgrown booby of a servant, and expect him to play on it, than to commit the nice and refined duties of life to fools, and expect them either to understand or practice them.—*Asinus ad Lyram. Prov.*

96. *Reason stands against it.*] Reason itself opposes such an idea.

— *Whispers into the secret ear.*] Secretly whispers into the ear. *Hypallage*.—*Comp. supr. l. 40*, and note.

97. *Let it not be lawful.*] *Ne*, before the potential, has the sense of the imperative mood. So *Hor. Ode xxxiii. Lib. i. l. 1. Ne doleas*; and *Ode xi. 1. Ne quæsieris*. Here, *ne liceat* is likewise imperative, and signifies that the voice of reason secretly whispers

Publica lex hominum, naturaque continet hoc fas,  
 Ut teneat vetitos vetitos inscitia debilis actus.  
 Diluis helleborum, certo compescere puncto 100  
 Nescius examen ? vetat hoc natura medendi.  
 Navem si poscat sibi peronatus arator,  
 Luciferi rudis ; exclamet Melicerta perisse  
 Frontem de rebus.—Tibi recto vivere talo  
 Ars dedit ? & veri speciem dignoscere calles, 105  
 Ne qua subærato mendosum tinniat auro ?  
 Quæque sequenda forent, quæque evitanda vicissim,  
 Illa prius creta, mox hæc carbone notasti ?

whispers in the ear this admonition—" Let it not be permitted, " that any should undertake what they are not fit for, but would " spoil in doing it." Or ne liceat may be understood, here, as non licet.

98. *The public law of men.*] The common rule among mankind, as well as nature, may be said to contain thus much of what is right and just

99. *That weak ignorance, &c.*] That an ignorance of what we undertake, which must render us inadequate to the right performance of it, should restrain us from attempting acts, which, by the voice of human, as well as of natural law, are so clearly forbidden to us. Comp. l. 96, 97.

100. *Do you dilute hellebore*] He here illustrates his argument by examples.

Suppose, says he, you were to attempt to mix a dose of hellebore, not knowing how to apportion exactly the quantity.

100—1. *To a certain point.*] Metaph.—Examen signifies the tongue, or beam of a balance, by the inclination of which we judge of proportional weights.

101. *The nature of healing forbids this.*] All medical skill, in the very nature of it, must place this among the vetitos actus, which weak ignorance is not to attempt. See l. 99.

102. *High-shoed ploughman.*] Peronatus.—The pero was an high shoe worn by rustics, as a defence against snow and cold. See Juv. Sat. xiv. l. 186

103. *Ignorant of Lucifer.*] Knowing nothing of the stars.—Lucifer, or the day-star, is here put (by synec.) for all the stars, from which mariners take their observations to steer by.

—*Melicerta exclaims, &c.*] Also called Portunus, or Portumnus, because supposed to preside over ports. See his story, Ov. Met. Lib. iv. Fab. xiii.—Melicerta, the sea-god, would exclaim, that all modesty was banished from among those who undertook



- " The public law of men, and nature, contains this right,  
 " That weak ignorance should forbear forbidden acts.  
 " Do you dilute hellebore, not knowing how to confine,  
     " to a      100  
 " Certain point, the balance ? the nature of healing for-  
     " bids this.  
 " If the high-shoed ploughman should require a ship for  
 " Himself, ignorant of Lucifer, Melicerta exclaims, that  
     " shame  
 " Has perish'd for things.—To live with an upright ankle  
 " Has art given you ?—Are you skilful to distinguish the  
     " appearance of truth,      105  
 " Left any should tinkle false with gold having brass underit?  
 " And what things are to be followed, and, in like manner,  
     " what avoided ?  
 " Have you first mark'd those with chalk, then these with  
     " a coal?

dertook the management and direction of human affairs, when he saw so impudent an attempt.

103. *Shame.*] Frontem, lit. the forehead, or countenance, the seat of shame—here, by met. shame or modesty itself.

104. *Upright ankle.*] Metaph. from persons having their legs and ankles strait, and walking uprightly; which is often used, to denote going on through life with an honest and virtuous conduct. This occurs frequently in S. S. as Ps. xv. 2. lxxxiv. 11. Prov. x. 9. & al.

105. *Has art, &c.*] That is philosophy, which is the art of living well—has this enabled you to do this?

106. *Left any, &c.*] Ne qua—i. e. ne aliqua species veri.—Have you learnt to distinguish between the appearance and reality of truth and virtue, lest you should be deceived, as people are who take bad money for good, when, instead of answering to the appearance of the outside, which is fair, they find, upon founding it, that it is brass underneath, instead of being all gold.

108. *Mark'd those with chalk, &c.*] The antients used to note things good and prosperous with a white mark, and things bad and unlucky with a black one. In allusion to this, the Stoic is supposed to ask the question in the preceding line, which is, not only whether his opponent has been taught to distinguish the appearances of good and evil, but whether he has particularly

Es modicus voti ? presso lare ? dulcis amicis ?

Jam nunc astringas, jam nunc granaria laxes ?

110

Inque luto fixum, possis transcendere nummum,

Nec glutto sorbere salivam mercurialem ?

Hæc mea sunt, teneo, cum verè dixeris ; esto  
Liberque ac sapiens, prætoribus ac Jove dextro.

Sin tu, cum fueris nostræ paulo ante farinæ,

115

Pelliculam veterem retines ; &, fronte politus,

Astutam vapido fervas sub pectore vulpem :

Quæ dederam supra repeto, funemque reduco.

noted down what a wise man ought to follow, and what he ought to avoid. See Hor. Lib. ii. Sat. iii. l. 246.— Mendosum tinuiat, for mendosè : Græcism.

109. *Moderate of wish*.] The desires confined within the bounds of moderation.

— *A confined household.*] Your household-establishment frugal, and not expensive—contracted within a little compass ; or perhaps, by presso lare, may be signified a small house.

— *Kind to your friends.*] Dulcis—obliging, sweet, agreeable. See Hor. Lib. i. Sat. iv. l. 135.

110. *Sometimes fasten, &c.*] Judging rightly when it is a time to withhold, and when to give. Here perhaps is an allusion to the public granaries, or magazines of corn at Rome, which, at a time of dearth and want, was dealt out in doles to the citizens, on producing their tickets, but, at other seasons, locked up. Jam nunc—lit. just now—i. e. just at a proper time.

111. *Can you pass by money, &c.*] Alluding to a practice among the boys at Rome, who used to fasten a piece of counterfeit money to the ground, or stick it in the mud, with a string tied to it ; and if any miserly fellow coming by, and imagining it to be real, stooped to pick it up, they snatched it away, and laughed at him.

In triviis fixum qui se demittit ob assem.

Hor. Lib. i. Epist. xvi. l. 64.

112. *Mercurial spittle.*] Mercury was the god of gain : hence a desire of gain is called saliva mercurialis. Metaph. from gluttons, who, at beholding some dainty dish, have their spittle increase in such a manner, as that, if they did not swallow it, it would run out of the mouth. This we call—the mouth watering. Can you see money without your mouth watering at it ?—i. e. without being greatly delighted, and coveting it ?

113. *These.*] All these good qualities.

114. *Prætoris*

"Are you moderate of wish—with a confined household—  
"kind to your friends?—

"Can you sometimes fasten, and sometimes open your  
"granaries?      110

"And can you pass by money fixed in mud,

"Nor swallow with your guttle mercurial spittle?

"When you can truly say, these are mine, I possess  
"them—be thou

"Free and wise, the prætors and Jupiter propitious.

"But if you, since you was a little before of our meal, 115

\* Retain your old skin, and, polished in front,

"Keep a cunning fox under your vapid breast :

"What I had above given I demand again, and bring back  
"the rope.

114. *Prætors and Jupiter propitious.*] I then allow you to be free in the sight of God and man—i. e. not only with respect to the liberty of the body, which you received from the prætor, but with respect to freedom of the mind, of which Jupiter alone is the author.

115. *But if you.*] Now he comes to the other side of the question.—

— *Since you.*] Since you, but a little before your manumission, was just like what we were till taught by philosophy—i. e. naturally full of ignorance and error.

— *Of our meal.*] Metaph. taken from loaves of bread, which are all alike, and taste alike, if made of the same flour—so mankind, having the same nature, are all corrupt.

116. *Retain your old skin.*] Metaph. taken from snakes, which cast off their old skin, and have a new one every year.—q. d. If you retain your old depraved manners and conduct (see l. 76—7) and have not changed and cast them off.

— *Polished in front.*] Appearing with a countenance seemingly open and ingenuous.—*Necquicquam pelle decorus.* Sat. iv. l. 14.

117. *Keep a cunning fox, &c.*] Entertain wily, cunning, and deceitful principles within—

— *Your vapid breast.*] Within your rotten heart. See l. 77. note.

Nunquam te fallant animi sub vulpe latentes.

Hor. Ars Poet. 437.

118. *What I had above given.*] i. e. What I just now granted; viz. that you are free and wise—

Nil tibi concessit ratio, digitum exere, peccas :  
 Et quid tam parvum est ? Sed nullo thure litabis, 120  
 Hæreat in stultis brevis ut semuncia recti.  
 Hæc miscere, nefas : nec cum sis cætera fossor  
 Tres tantum ad numeros satyri moveare Bathylli.  
 ‘ Liber ego.’ Unde datum hoc fumis, tot subdite rebus ?  
 An dominum ignoras, nisi quem vindicta relaxat ? 125

118. *I demand again.* ] I recall.

— *And bring back the rope.* ] Metaph. from leading beasts with a rope, which sometimes they lengthened, and gave the animal a good deal of liberty, (see Juv. Sat. xii. l. 5.) ; but, if restive and mischievous, they shortened it to confine him. Thus the Stoic, who lengthened his allowance so far as to pronounce the man wise and free, supposing him to answer the description which he gives of those who are so, now, on finding the contrary, draws back what he had said, and reduces the man to his old narrow bounds of bodily freedom only.

119. *Reason has granted you nothing.* ] Whatever the prætor may have done, wisdom has done nothing for you.

— *Put forth your finger, you sin.* ] The Stoics held, that there was no medium between wisdom and folly, that a man was either perfectly wise, or perfectly foolish ; therefore, that the most trivial and indifferent thing, if done by the latter, could not be done aright, not even the putting forth of a finger.

120. *What is so small ?* ] “ What can be so trivial as this ? ” — yet, trivial as it is, it can only be done by the wise and free, as it ought, any more than every other action, of what nature or kind soever.

— *Will obtain* ] Lito signifies, not only to sacrifice, but to obtain that for which the sacrifice is offered. See Sat. ii. l. 75, and note.

121. *Half ounce of right, &c.* ] In short, the Stoics held, that not a grain of what was right could reside within any but the wise and free, in their sense of the words ; or, in truth, in any but their own sect—all the rest of the world they accounted fools and mad, and that though they were to offer incense, in ever so great a quantity, to the gods, yet they could never obtain a single fixed principle of what was right.

122. *To mix these, &c.* ] i. e. Wisdom and folly ; there must be either all one, or all the other. See above, note on l. 119. It is impossible they should be mixed in the same person.

— *A digger.* ] Fossor—a ditcher, delver, and the like—  
 q. d. A mere clown.

q. d. When, in every thing else—cætera, i. e. quoad cætera,  
 Græcism—



SAT. V.      PERSIUS'S SATIRES.      143

"Reason has granted you nothing : put forth your finger,  
"you fin :

"And what is so small ? but you will obtain, by no in-  
"cense,      120

"That a small half ounce of right should be fixed in fools.

"To mix these is impossibility, nor, when as to other  
"things you are a digger,

"Can you be moved to three measures only of the satyr  
"Bathyllus."

"I am free."—"Whence take you this for granted, sub-  
"jected by so many things ?

"Are you ignorant of a master, unless he whom the wand  
"relaxes ?"      125

Græcism—you are as clumsy and awkward as a common lout or clown, it is impossible that you should dance, even three steps, like the famous dancer Bathyllus. Perhaps the poet, by fossor, alludes to the slaves, who were set to dig with fetters on their legs. See Juv. xi. 80.

123. *The satyr Bathyllus.*] He was a famous dancer in the time of Nero, and, for his great agility and nimble movements, was surnamed the Satyr.—Saltantes Satyros. Virg. Ecl. v. 73.

The Stoic concludes this part of his argument with averring, that those who are not wise and free, as in every thing else they are unable to do what is right, so neither can they, in the most trivial or indifferent action ; any more than an awkward clown could dance like Bathyllus for three steps together. See Juv. Sat. vi. l. 63.

124. "*I am free.*" ] "Aye, it is all very well," says Dama ; "but I do insilt upon it, that I am free, notwithstanding all you say.

—"Whence take you this, &c.] Datum is a technical term—when any thing is yielded, agreed, and granted as true, it is called a datum.—"Now," answers the Stoic, "whence had you that datum, for so it appears to you, that you are free, because you have had your freedom given you by the prætor's wand, you who are put under (subdite) the power and dominion of so much error and folly ?"

Subdite—comp. Sat. iii. l. 28 and note.

125. *Are you ignorant, &c.]* "Know you not any other master than he who exercised an outward authority over you, till he was released from it by the prætor's wand ?" See before, l. 88, note.

126. *Go,*

I puer, & strigiles Crispini ad balnea defer,  
 Si increpuit, cessas nugator?—Servitium acre—  
 Te nihil impellit; nec quicquam extrinsecus intrat,  
 Quod nervos agitet—Sed si intus, & in jecore ægro  
 Nascantur domini, quæ tu impunitior exis 130  
 Atque hic, quem ad strigiles scutica & metus egit herilis?  
 Manè piger stertis. ‘Surge, inquit Avaritia: eja  
 ‘Surge.’—negas. ‘Instat, surge inquit.’ Non queo.  
 ‘Surge.’  
 Et quid agam? ‘rogitas? Saperdas advehe Ponto,  
 ‘Castoreum, stuppas, hebenum, thus, lubrica Coa. 135

126. *Go, slave, and carry, &c.*] I grant you that you have nothing to fear from your late master. If he were, in a loud and surly manner, to bawl out—“Here, slave, carry these ‘scrapers, &c.’” and scold you for the least delay—

127.—8. *Sharp servitude, &c.*] However sharp and severe bodily servitude may be, yet you have nothing to do with it, it can’t enforce any such orders upon you.

128. *Nor does any thing enter, &c.*] Nor can any thing, as threats, or menaces, of being punished for not obeying, enter into your mind, so as to make you uneasy; all this I grant—in this sense you are free.

129. *But if within.*] If vice and folly, generated within your disordered heart, are your masters, and rule over you, so as to compel your obedience to their commands.

Jecore ægro. See Juv. Sat. i. l. 45, and note—The ancients looked on the liver as the seat of the concupiscible and irascible affections, and therefore jecore ægro may be understood, metonymically, to denote the diseased or disordered affections, for vice is the sickness or disease of the mind.

130. *How go you forth, &c.*] How can you be said to be less liable to punishment, from the slavery and misery of your mind, than the poor slave is, in a bodily sense, when compelled to obey his master, from the terror of bodily punishment. The only difference between you is, he serves his master, you your vices.

131. *The scrapers.*] Strigiles—These were instruments which the Greeks and Romans made use of to scrape their bodies after bathing, and were carried to the baths by their slaves. Driven to the scrapers—i. e. has forced to carry the scrapers to the baths, when ordered.

132. *Slothful, you snore.*] The poet proceeds to illustrate and confirm his argument (in which he has been contending for the “slavery of all but the wise,” according to the Stoic doctrine)

"Go, slave, and carry the scrapers to the baths of Crispinus,"

"If he has sounded forth—do you loiter, trisler?" "Sharp

"Servitude impels thee nothing, nor does any thing enter

"from without

"Which may agitate your nerves. But if within, and in

"a sick liver

"Masters are produced, how go you forth more unpun-

"ished,

130

"Than he, whom the scourge, and fear of his master, has

"driven to the scrapers?

"In the morning, slothful, you snore: "Rise," says

"Avarice, "O fie?

"Rise."—You refuse—he urges—"Rise," says he.—"I

"cannot."—"Rise."

"And what shall I do?" "do you ask?—bring fish from

"Pontus,

"Castor, flax, ebony, frankincense, and slippery Coën

"wines:

135

by instancing the power of sloth, avarice, and luxury, over the human mind in its corrupted state.

He introduces, a dialogue between Dama and Avarice. Avarice is supposed to find Dama snoring abed in the morning, in the luxurious ease of his so highly-prized freedom.

132. "*Rise,*" says *Avarice*.] This word, "*Rise,*" is repeated four times. Thus Vice ceases not from its importunity; and the answers of Dama, "I will not"—"I cannot"—"what shall I do if I rise?"—are a lively representation of the power of idleness and sloth, when indulged. This is finely described, Prov. vi. 9, 10. xxii. 13. xxvi. 13, 14.

134. *Fish from Pontus*.] Saperdas—a sort of fish which came from Pontus, or the Black Sea.

135. *Castor*.] Castoreum.—This signifies either beavers skins, or what we call castor—i. e. the medicinal part of the animal; both of which were articles of traffic. See Juv. Sat. xii, l. 34—6.

—*Hemp*.] Stuppa, or stupa—the coarse part of flax, tow, hards, oakum to calk ships with. AINSW.

—*Ebony*.] A black wood, well known among us—the tree whereof bears neither leaves nor fruit. AINSW.

—*Slippery Coën wines*.] From the island Co, or Coos, in the

the

‘Tolle recens, primus, piper e fitiente camelo.

‘Verte aliquid; jura.’ Sed Jupiter audit. ‘Eheu,

‘Baro! regustatum digito terebrare salinum,

‘Contentus perages, si vivere cum Jove tendis.’

Jam puer is pellem succinctus, & cœnophorum aptas: 140

Ocius ad navem: nihil obstat quin trabe vastâ

Ægæum rapias, nisi solers Luxuria ante.

the Ægean Sea.—They were soft, and of a laxative quality hence called lubrica.

136. *Take first the recent pepper.*] Be sure be at the market first, that you may not only have the first choice, but return to a better sale, by coming home before the other merchants.

Hor. Lib. 1. Epist. vi. l. 32—3.

—Cave ne portus occupet alter,

Ne Cybiratica, ne Bithyna negotia perdas.

—*Thirsting camel.*] The eastern people loaded their pepper and other spices on the backs of camels. These animals are said to endure thirst, in their journies over the deserts, for many days together; wherefore, in a part of the world where water is very scarce, they are peculiarly useful.

137. *Turn something.*] Trade, barter—i. e. as we say, turn the penny.

—*Swear.*] Don’t mind a little perjury upon occasion, either with respect to the goodness of your wares, or concerning the first cost, and what you can afford to sell them at.

—“*Jupiter will hear.*”] Dama is supposed to rise a scruple of conscience.

137—8. *Alas! simpleton.*] Baro, or varo—a servant that waited upon the common soldiers, who was usually very stupid and ignorant—hence a blockhead, a dolt, a foolish fellow.

138. *To bore with your finger, &c.*] If you aim at living (i. e. living in amity) with Jupiter, you must not think of trading to increase your fortune, but must be content to live in a poor, mean way. The poorer sort of people lived upon bread, with a little salt. Persius supposes the Stoic to tell Dama, that if he would not perjure himself, in order to get money by trade, he must be content to put his finger, and endeavour to scrape up a little salt from the bottom of his one poor saltcellar; where there were only a few grains left, from his having done this so often, in order to give a relish to his palate, by licking his fingers, after they had rubbed the bottom of the saltcellar, as if he meant to bore it through. This is proverbial, to express very great poverty. Salem *lingere* signified to live in the utmost poverty—to fare poorly.—Plaut. Curcull. Act iv. Sc. the last.

Hic



"Take first the recent pepper from the thirsting camel :

"Turn something ; swear.—"But Jupiter will hear."—

"Alas !

"Simpleton, to bore with your finger the re-tasted saltcellar,

"Content you will pass your time, if you aim to live with

"Jove.

"Now, ready, you fit the skin to the slaves, and a wine-

"vessel :

140

"Quick to the ship : nothing hinders, but in a large ship

"You may hurry over the Ægean ; unless fly Luxury should

Hic hodiè apud me nunquam delinges falem ; that is as much as to say—"you shan't eat a morsel."

140. *Now, ready.*] Succinctus—literally, girt, trussed up. The antients wore long, loose garments, which, when they prepared to travel, they girded, or trussed up, about their loins, that they might walk the more freely. See Hor. Lib. ii. Sat. vi. 107. Hence, being ready, prepared ; also nimble, expeditious. See Exod. xii. 11, former part. 1 Kings, xviii. 46. Luke xii. 35.

—*Fit the skin, &c.*] They had wallets, or knapsacks, made of skins, in which they packed their clothes and other necessities when they travelled either by land or sea.

You put your knapsack, and your cask of wine for the voyage, on the backs of your slaves, to carry on board.

141. *Quick to the ship.*] You lose no time, you hurry to get on board.

—*Nothing hinders* ] Nothing stands in your way to prevent the immediate execution of your plan, or to discourage you—unless—See l. 142, note 2.

—*A large ship.*] Trabs is a beam, or any great piece of timber, of which ships are built : here, by Meton. the ship itself. See Juv. Sat. xiv. l. 276. Virg. Æn. iii. 191.

142. *The Ægean.*] A part of the Mediterranean Sea, near Grece, dividing Europe from Asia. It is now called the Archipelago, and, by the Turks, the White Sea. Its name is supposed to be derived from αἴγος, Dor. Fluctus, from its turbulent waves. From this dangerous sea are made two adages : viz. Ægeum scaphulâ transmittere—to cross the Ægean Sea in a little boat—i. e. to undertake a weighty business with small abilities ; and Ægeum navigare—to undertake an hazardous enterprise. See AINSW. Hence our Stoic mentions this sea in particular, to shew the power of avarice over the mind that is enslaved

Seductum moneat ; ' Quo deinde, infane, ruis ? Quo ?

' Quid tibi vis ? calido sub pectore, mascula bilis

' Intumuit, quam non extinxerit urna cicutæ.

145

' Tun' mare transilias ? Tibi, torta cannabe fulto,

' Cœna sit in transtro ? vejentanumque rubellum

' Exhalet, vapida læsum pice, sessilis obba ?

' Quid petis ? Ut nummī, quos hīc quincunce modesto

' Nutrieras, pergant avidos sudare deunces ?

150

slaved by it, and that no dangers will deter from its pursuits—  
Nihil obstat, says he.

142. *Sly Luxury.*] Solers—shrewd, wily, cunning.

We have seen the victory of Avarice over sloth, now Luxury is introduced, as putting in its claim for the mastery.

Thus, says the Stoic, will Avarice lord it over you, and drag you in her chains over the dangerous Ægean for lucre's sake, unless, being beforehand seduced and enthralled by Luxury, you should listen to her admonitions, Antè—i. e. before you put in practice what Avarice has advised.

143. *Whither thence, &c.*] Whither from that warm and comfortable bed of yours, on which you so delightfully repose yourself, are you running headlong (ruis) like a madman as you are ? See l. 132.

144. *Manly bile, &c.*] Masculus—male ; hence manly, stout, hardy, than which nothing is more opposite to luxury.—Your warm breast—i. e. heated and inflamed with the ardent desire which now possesses you to face the danger of the seas ; for this an hardy rage is risen up, (intumuit) swells within you, says Luxury, and stirs you up to this dangerous resolution.

145. *Urn of hemlock.*] An urn was a measure of about four gallons. Cicuta—an herb like our hemlock, the juice of which was of an extremely cold nature, so as to be a deadly poison, when taken in a certain quantity. See Sat. iv. 2. Also a sort of hellebore, administered medicinally in madness, or frenzies, to cool the brain. See AINSW. Cicuta, N<sup>o</sup> 1, 2.

Quæ poterunt unquam satis expurgare cicutæ.

HOR. Epist. ii. Lib. ii. 53.

146. *Can you cross the sea ?*] Can you be so forgetful of the blandishments of ease and luxury, as to subject yourself to the dangers and inconveniences of a sea-voyage ?

—*A supper, &c.*] Instead of an elegant and well-spread table, can you bear to eat your supper upon a rough plank ; and instead of an easy couch, to be supported by a coil of cable, by way of a seat ;

147. *Red*

" Admonish you before seduced—" Whither thence, mad-  
     " man, do you rush ?

" Whither ? what would you have ? under your warm  
     " breast manly bile

" Has swelled up, which an urn of hemlock could not have  
     " extinguished.      145

" Can you cross the sea ? to thee shall there be a supper on  
     " a bench,

" Propped with twisted hemp ? and red Veientane wine  
     " Shall the broad-bottomed jug exhale, hurt with nasty  
     " pitch ?

" What seek you ? that money, which here with modest five  
     " per cent.

" You had nourished, should go on to sweat greedy cent.  
     " per cent ?      150

147. *Red Veientane wine.*] A coarse, bad wine, such as sea-  
 men carried with them among their sea-stores. See Hor. Lib. ii.  
 Sat. iii. l. 143.

148. *The broad-bottomed jug.*] Obba—a bowl or jug with a  
 great belly and broad bottom, that sitteth, as it were—sessilis.—  
 This sort of jug, or bowl, was peculiarly useful at sea, because  
 not easily throw down by the motion of the ship.

—*Exhale.*] Cast forth the fumes of.

—*Hurt with nasty pitch ?*] Smelling and tasting of the  
 pitch, with which every thing on board a ship is daubed—this,  
 perhaps, was the case with the obba : or the pitch may be meant,  
 with which the vessel which held the wine was stopped, and which  
 being of a coarse sort, might give a disagreeable taste to the  
 liquor.

109. *What seek you ?*] What errand are you going upon ?  
 Is it to make better interest of your money, than you can make  
 by staying at home ?

—*Modest five per cent.*] This, as among us, was not re-  
 coned usurious, but modest—i. e. moderate, legal interest.

150. *Nourished.*] Metaph. from nourishing, nursing, foster-  
 ing a child, making it thrive and grow : hence applied to money,  
 as increasing it by care.

—*To sweat.*] Metaph. from the effect of toil and labour  
 —these must attend those who endeavour to make extraordinary  
 interest of their money, by trading to foreign countries.

—*Greedy.*] Metaph. from an immoderate desire of food.  
 Those

‘Indulge genio: carpamus dulcia; nostrum est

‘Quod vivis: cinis, & manes, & fabula fies.

‘VIVE MEMOR LETHI: FUGIT HORA: hoc quod loquor,  
‘inde est.’

En quid agis? duplici in diversum scinderis hamo.

Those who strive to make exorbitant interest of their money, may well be called greedy of gain; and hence the epithet greedy is applied to the gain itself.

150. *Cent. per cent.*] Deunx—a pound licking an ounce, A duodecim, unâ demptâ unciâ. Eleven ounces—eleven parts of another thing divided into twelve: so that deunces, here, signifies eleven pounds gained by every twelve, which is gaining very near cent. per cent. as we say.

151. *Indulge your genius.*] Here genio means natural inclination. Indulgere genio, to make much of himself. AINSW.

— *Pluck sweets.*] Metaph. from plucking fruits to flowers. Hor. Lib. 1. Ode xi. l. 8.

Carpe diem.

q. d. Let us seize on and enjoy the sweets of life.

This sentiment is finely expressed in the apocryphal book of Wisdom, ch. ii. 6, & seq.

Luxury has been dissuading Dama from attempting his voyage, by representing the dangers and inconveniencies which must attend it: now she invites him to stay, that he may not lose the pleasures of ease and luxury, which the shortness of life affords him but a little time for the enjoyment of.

151—2. *Mine that you live.*] i. e. It is owing to me, says Luxury, that you enjoy the pleasures and sweets of life, without which, to live in our life. Βίη βίη δεσμεύος ἢν ἐστὶ βίος—says the Greek proverb. Among us—“May we live all the days of our lives,” is a common convivial expression.

Horace, on another occasion, says to the muse Melpomene,

Quod spiro & placeo, si placeo, tuum est.

Lib. iv. Ode iii. l. 24.

152. *Became ashes.*] You will soon die, and be carried to the funeral pile, where you will be burnt to ashes.

— *A ghost.*] Manes—a spirit separated from the body.

— *A fable.*] Fabula (from for-faris, to speak or talk) a subject of discourse. Persius, here, some think to allude to Horace’s fabulæque manes—i. e. manes de quibus multæ sunt fabulæ—the manes who are much talked of. Lib. 1. Ode iv. l. 16.

But as the Stoic is here speaking as an Epicurean, who believes body and soul to die together, I should rather think that fabula, here, means an invented story, a groundless tale—for such



- "Indulge your genius—let us pluck sweets—It is mine  
 "That you live: you will become ashes, and a ghost, and  
 "a fable.  
 "LIVE MINDFUL OF DEATH; THE HOUR FLIES: this,  
 "which I speak, is from thence."  
 "Lo, what do you? you are divided different ways with  
 "a double hook.

such they looked upon the doctrine of a future state. See WILK.  
 ii. 1—9.

"A nothing but an old wife's tale." DRYDEN.

Seen wilt thou glide a ghost for gossips chat.

BREWSTER

153. *Live mindful of death.*] q. d. Memento mori.

Dum licet in rebus jucundis vive beatus:

Vive memor quàm sis ævi brevis.

HOR. Lib. ii. Sat. vi. l. 96—7.

— *The hour flies.*]

Currit enim ferox ætas.

HOR. Lib. ii. Ode v. l. 13—14.

Sed fugit interea, fugit irreparabile tempus.

VIRG. Georg. iii. l. 284. Comp. ÆN. x. 467—8.

— *This, which I speak, is from thence.*] The time in which  
 I am now speaking is taken from thence—i. e. from the flying  
 hour. See HOR. Lib. i. Ode xi. l. 7.

Dum loquimur fugerit invida

Ætas.

The late lord Hervey, in a poetical epistle to a friend, applies  
 this very beautifully—

"Even now, while I write, time steals on our youth,

"And a moment's cut off from thy friendship and truth."

The whole of Luxury's argument amounts to—"Let us eat  
 "and drink, for to-morrow we die." 1st. xxii. 14. 1 Cor. xv.  
 32.

154. *Lo! what do you!*] The Stoic now turns his discourse,  
 immediately, as from himself, to Dama, whom he has repre-  
 sented as beset by Avarice and Luxury, and at a loss which to  
 obey. Now, says he, what can you do, under these different so-  
 licitations?

— *You are divided, &c.*] Metaph. from angling, with two  
 hooks fixed to the line, and differently baited, so that the fish  
 are doubtful which to take,

155. *This*

Huncine, an hunc, sequeris? fubeas alternus oportet, 155  
Ancipiti obsequio, dominos: alternus oberres.

Nec tu, cum obstitieris semel, instantique negaris  
Parere imperio, 'rupi jam vincula,' dicas.

Nam & luctata canis nodum abripit: attamen illi,

Cum fugit, a collo trahitur pars longa catenæ. 160

Dave, citò, hoc credas jubeo, finire dolores  
Præteritos meditor: [crudum Chærestriatus unguem  
Abradens, ait hæc] An ficcis dedecus obstem

155. *This do you follow, &c.*] Hunc—dominum understood.—Which master will you follow—Avarice or Luxury?

— *By turns it behoves, &c.*] The truth is, that you will sometimes go under, or yield to, the dominion of the one, sometimes of the other, alternately—*ancipiti obsequio*—doubting which you shall serve most, *Alternus -a -um*. See AINSW.

156. *Wander.*] Oberres—be like one that is at a loss, and wanders up and down; you will wander in your determinations which to serve, at times, their commands being contrary to each other.—Avarice bids you get more—Luxury bids you enjoy what you have.

157. *Withstood, &c.*] Perhaps for once, or so, you may refuse to obey their most importunate solicitations and commands; but don't, from this, conclude that you are free from their service. It is not a single instance, but a whole tenor of resistance to vice, which constitutes freedom. *Instanti*—earnest, urgent.

159. *A dog, &c.*] A dog may struggle till he breaks his chain, but then runs away with a long piece of it hanging to him at his neck, by which he is not only incommoded in his flight, but easily laid hold of, and brought back to his confinement. *Canis*—here feminine—lit. a bitch.

So will it be with you; you may break loose, for a while, from the bondage and service of vice, but those inbred principles of evil, which you will carry about you, will hinder your total escape, and make it easy for the solicitations of your old masters to reduce you again into bondage to them. Therefore, while there remains any vice and folly within you, you will be a slave, however you may call yourself free.

161. *Davus, &c.*] The Stoic, in confirmation of his main argument, to prove that "all but the wise are slaves," having instanced sloth, avarice, and luxury, as lording it over the minds of men, now proceeds to shew that the passion of love is another of those chains by which the mind is bound.

He

- " This do you follow, or thus? By turns it behoves that  
     " you go under,      155  
 " With doubtful obsequiousness, your masters: by turns,  
     " you may wander.  
 " Nor can you, when once you have withstood, and have  
     " refused to obey  
 " An instant command, say, "I now have broken my bonds."  
 " For also a dog, having struggled, breaks the knot: but to  
     " him,  
 " When he flies, a long part of the chain is drawn by his  
     " neck.      160  
 " Davus, quickly (I command that this you believe) to  
     " finish griefs  
 " Past I meditate: (Chærestatus, his raw nail  
 " Gnawing, says these words) Shall I, a disgrace, oppose  
     " my sober

He introduces a scene in the Eunuch of Menander, from which Terence took his Eunuch, where the lover is called Chærestatus (in Terence, Phædria) communicating to his servant Davus (in Terence, Parmeno) his intention of leaving his mistress Chrysis (in Terence, Thais).

" Davus," says Chærestatus " (and I insist on your believing me to be in earnest) I am thinking to give up my mistress, and to do this shortly—citò—and thus to put an end to all the plague and uneasiness which she has cost me."

162—3. *His raw nail gnawing, &c.*] Biting his nail to the quick; a very common action with people in deep and anxious thought.

163. "*Shall I, a disgrace.*"] q. d. Shall I, who have made myself a disgrace to my family by keeping this woman—

— *Oppose.*] Act contrary to the wishes and advice of my sober relations?

Siccus signifies sober, in opposition to uvidus, soaked, mellow with liquor. Hor. Ode iv. 5. 38—40.

Dicimus integro  
 Sicci manè die, dicimus uvidi  
 Cùm Sol oceano subest.

Hence sicci means sober, orderly people in general, in contradistinction to rakes and libertines.

Cognatis? An rem patriam, rumore sinistro,  
Limen ad obscœnum, frangam? dum Chrysidis udas 165  
Ebrius ante fores, extincta cum face canto?

Euge, puer, sapias: diis depellentibus agnam  
Percute. Sed censen' plorabit, Dave, relicta?  
Nugaris: solea, puer, objurgabere rubrâ,  
Ne trepidare velis, atque arctos rodere casses.

170

164. *Paternal estate, &c.*] Spend and diminish my patri-  
mony, at the expence of my reputation. Comp. Juv. Sat. xiv.  
l. 1.

165. *An obscene threshold.*] At the house of an harlot.—  
Synec. limen for domum.

— *Wet doors, &c.*] The doors wet with the dew of the  
night.—“Shall I serenade her at midnight, when I am drunken,  
“and have put out the torch with which my servant is lighting  
“me home, for fear of being seen and known by the passers  
“by?”

167. *Well done, &c.*] “Well done, my young master;”  
says Davus, “I hope you will come to your senses at last.”

— *Repelling gods, &c.*] It was usual to offer a thank-offer-  
ing to the gods, on a deliverance from any danger: hence Da-  
vus bids his master sacrifice a lamb—diis depellentibus—to the  
gods, whose office it was to repeal and keep off evil. Perhaps Cas-  
tor and Pollux are here meant, as they were reckoned peculiarly  
to avert mischief. See Delph. note.—Horace sacrificed a lamb  
to Faunus, the god of the fields and woods, for his escape from  
the falling tree. Lib. ii. Ode xvii. ad fin.—Averruncus—Deus  
qui mala avertit. ARSNW.

168. *Think you, Davus, &c.*] Here the young man wavers  
in his resolution, and shews that he is still a slave to his passion for  
Chrysis—he can't bear the thought of making her uneasy.

169. *You trifle—*] answers Davus. Is this the way in which  
you are to put an end to all the plague and uneasiness of this  
amour, to be thus irresolute, and unable to bear the thought of  
her tears for the loss of you? Alas? how you trifle with your-  
self!

— *You will be chidden, &c.*] O foolish youth, when once  
Chrysis finds out that you are so fond of her, that you can't bear  
to grieve her by forsaking her, she will make her advantage of it;  
she will let you see her imperiousness, and will not only scold,  
but beat you.

— *Red slipper.*] Soleâ—a kind of pantoufle, or slipper,  
covering only the sole of the foot, and fastened with laces. It was  
a fashion among the fine ladies to have these of a red or purple co-  
lour,



SAT. V. PERSIUS'S SATIRES. 155

"Relations? Shall I my paternal estate, with an ill report,  
"Spend at an obscene threshold, while, before the wet

"doors 165

"Of Chrysis, drunken I sing with an extinguished torch?"—

"Well done, boy, be wise: to the repelling gods a lamb

"Smite:"—"But think you, Davus, she will weep, being  
"left?"

"You trifle—you will, boy, be chidden with a red slipper,

"Left you should have a mind to struggle, and bite the

"tight toils: 170

lour, as well as to make use of them for the chastisement of their  
humble admirers. See Juv. Sat. vi. l. 611.

Thraso is represented by Terence (Eun. Act v. Sc. viii.) as  
intending, after his quarrel with the courtesan Thais, to surren-  
der himself to her at discretion, and to do whatever she com-  
manded. The parasite GNATHO says—*Quid est?*

THRASO. *Quis minus quam Hercules servivit Omphale?*

GN. *Exemplum placet:*

*Utinam tibi commitigari videam sandalio caput.*

From this answer of Gnatho, it seems likely that there was  
represented, on the Athenian stage, some comedy on the loves of  
Hercules and Omphale, in which that hero was seen spinning of  
wool, and his mistress sitting by, and beating him with her san-  
dal, or slipper, when he did wrong. To this our poet may prob-  
ably allude. See the ingenious Mr. COLMAN'S translation of  
this passage, and the note.

170. *To struggle.*] i. e. That you may not again attempt  
your liberty. Metaph. from the fluttering of birds when caught  
on lime-twigs, who flutter their wings to free themselves, by  
which they are the more limed, and rendered more unable to  
escape. MARSHALL.

*Sic aves dum viscum trepidantes excutunt, plumis omnibus  
illinunt.* SENECA, De Ira.

Trepido does not always signify trembling through fear, but  
sometimes to hasten, to bustle, to keep a clutter.

*Dum trepidant alæ.* VIRG. *Æn.* iv. 121; and ix. 114.

So struggling to get free from a haughty mistress.

*Ac veluti primo Taurus detractat aratro,*

*Mox venit assueto mollis ad arva jugo.*

*Sic primo juvenes trepidant in amore feroces,*

*Dehinc domiti posthac æqua & iniqua ferunt.*

PROPERT. Lib. ii.

Nunc ferus, & violens: at si vocet, haud mora dicas,

‘ Quidnam igitur faciam? Ne nunc, cum accersat, & ultro

‘ Supplicet, accedam?, Si totus, & integer, illinc

Exieras, nec nunc. Hic, hic, quem quærimus, hic est:

Non in festuca, listor quam jactat ineptus.

175

Jus habet ille sui, palpo quem ducit hiantem

Cretata Ambitio? Vigila, & cicer ingere largè

170. *And bite, &c.*] Metaph. from wild beasts taken in nets, or toils, who endeavour to free themselves by biting them asunder.

In short, Chrysis will so use you, if you again put yourself in her power, that you will not dare to attempt a second time to escape her.

171. *Fierce and violent.*] Now you are not with her you can bluster stoutly.

— *Call.*] i. e. Invite you to come to her—

— *Without delay, &c.*] You would instantly change your note, and say—

172. *“What therefore, &c.”*] These are almost the words of Phædria, in Ter. Eun. Act i. Sc. i. l. 1—2.

Quid igitur faciam? non eam, ne nunc quidem  
Cum accersor ultro?

173. *“Whole and entire. &c.”*] “If when you left her, you had been entirely heart-whole, and had shaken off the yoke of lust and passion, you would not—nec nunc, not even now—return to her, even though she has sent to intreat you to it; but, from your thought of yielding to her intreaties, I see very plainly that, notwithstanding all your deliberations about leaving her, you are still a slave to her.”

174.] *Whom we seek.*] The man who can so far emancipate himself from his passion, as to free himself from its dominion, so as no longer to be a slave to it, which Chærestatus would have proved himself, if he could have kept his resolution against all solicitations to break it; this is the man I mean, says the Stoic, this is the man I allow to be free.

175. *Not in the wand, &c.*] The better to explain this place, as well as l. 88 of this Satire, it may not be amiss to mention, particularly, the ceremony of manumission.

“The slave was brought before the consul, and, in after-times, before the prætor, by his master, who, laying his hand upon his servant’s head, said to the prætor—Hunc hominem liberum esse volo, and, with that, let him go out of his hand, which they termed—*è manu emittere*, whence manumission:—then the prætor, laying a rod upon his head, called *vindicta*, said—

said—

" Now fierce and violent : but, if she should call, without  
 " delay you would say—  
 " What therefore shall I do ? now, when she can fend for  
 " me, and willingly  
 " Supplicate, shall I not go ?"—" If whole and entire from  
 " thence  
 " You had come forth, not now."—" This, this, this is he  
 " whom we seek,  
 " Not in the wand which the foolish lictor shakes. 175  
 " Has he the right of himself, whom gaping, with its  
 " lure, chalked  
 " Ambition leads ? Watch, and heap vetches largely on the

said—*Dico eum liberum esse more Quiritum*; and turned him round on his heel. See l. 75—6. After this, the lictor, taking the rod out of the prætor's hand, struck the servant several blows on the head, face, and back (which part of the ceremony Persius refers to in this line), and nothing now remained but *pileo donare*, to present him with a cap in token of liberty, and to have his name entered in the common roll of freemen, with the reason of his obtaining that favour." See before, l. 88. See Kennet, *Antiq.* p. 100.

175. *The foolish lictor.*] *Ineptus*, here, is either used in contempt of the lictor, who was a sort of beadle, that carried the fasces before the prætor, and usually, perhaps, an ignorant, illiterate fellow; or it may be used in the sense of unapt, unfit, improper—i. e. to convey true liberty on the slave, whom he struck with the rod, in that part of the ceremony which fell to his share.

—*Shakes.*] *Jaeto*—is to shake or move; to move to and fro, as in the action of striking often; also to brag or boast.

176. *Right of himself.*] The poet now instances, in the vice of ambition, another chain which binds the enslaved mind, and which hinders that freedom for which our Stoic is contending.

Can he call himself his own master—*meus*, l. 88; or say that he is *sui juris*—i. e. that he can dispose of himself as he pleases, as having a sovereign propriety in his person.

—*Whom gaping.*] *Hiantem*—gaping after; coveting greatly, like a creature gaping for food.

—*With its lure.*] *Palpum* -i, lit. a gentle, soft stroking with the hand: hence *obtrudere palpum alicui*—to wheedle, flatter, or coax. AINSW.

176—7. *Chalked ambition.*] This expression alludes to the white garments

Rixanti populo, nostra ut Floralia possint

Aprici meminisse senes ! quid pulchrius ?—At cùm

Herodis venêre dies, unctaque fenestrâ

180

Dispositæ, pinguem nebulam vomuêre lucernæ,

Portantes violas ; rubrumque amplexa catinum,

garments worn by candidates for offices ; in these they went about to ask the people's votes, and from these white garments, which to make still whiter they rubbed over with chalk, they were called *candidati*.

177. *Ambition.*] literally signifies a going about, from *ambio* : hence a suing or canvassing for favour—hence that desire of honour and promotion, which is called ambition.

— *Watch*—] says Ambition ; always be upon the look out ; lose no opportunity to make yourself popular.

— *Heap vetches largely.*] Those who aspired to public offices, endeavoured to gain the votes of the people by donations and largesses. These kinds of public bribes consisted in pease, beans, lupines or vetches, given away among the people. The Romans ran to such extravagance on these occasions, that several of the richest entirely ruined themselves. J. Cæsar employed in such largesses near a million and an half more than his estate was worth.

In cicere atque fabâ bona tu perdasque lupinis,  
Latus ut in circo spatiêre, aut æneus ut illes—

HOR. Lib. ii. Sat. iii. l. 182—3.

178. *Quarrelling people.*] Quarrelling about their shares in the largesses and donations ; or, as we see at our elections, about the interests of the several candidates, whom they severally espoused.

— *Our feasts, &c.*] That the feasts which we gave, marked by our great liberality, may never be forgotten, to the latest old age of those who attended them.

— *Feasts of Flora.*] Flora was a noted courtesan in Rome, who having gotten a large sum of money by prostitution, made the Roman people her heir : but they, being ashamed of her profession, made her the goddess of flowers.

In honour of her feasts were held, and games exhibited, which were provided by the ædile, who, on this occasion, was very liberal in his donations to the people, in hopes of gaining their votes for an higher place in the magistracy. The Floralia were held on the 28th of April.

— *Sunny old men.*] Aprici senes—old men who loved to bask in the sun, the warmth of which was very acceptable to their cold habit of body, which old age brought on : their delight



" Quarrelling people, that our feasts of Flora sunny old men  
 " May remember: what more glorious? but when  
 " The days of Herod have come, and in the greasy window 180  
 " The candles disposed, have vomited a fat cloud,  
 " Bearing violets; and, having embraced a red dish,

was to bask on a sunny bank, and talk over old times. Comp. Juv. Sat. xi. l. 203.

In the well-known, beautiful ballad of Darby and Joan, the poet has made use of this idea, as one description of the amusement of old age—

Together they totter about,  
 Or sit in the sun at the door—&c.

179. *What more glorious?*] Than thus to recommend ourselves to the people, gain their favour, and leave a lasting memory of our munificence? Iron.

180. *The days of Herod, &c.*] Another chain in which the human mind is holden, is superstition; to this, all but the wise are slaves. He instances this in those Romans who had addicted themselves to many of the Jewish rites and superstitions, for such their whole religion appeared to the heathen. See Juv. Sat. xiv. l. 96—106. We find, by Matt. xiv. 6. and Mark vi. 21. that the king's birth-day was an high festival, observed at Herod's court; and, by this passage of Persius, it appears to have been celebrated by the Jews at Rome also, particularly by the Herodians, who constituted a society in honour of Herod, after the manner of the Sodalitia at Rome. See Broughton, Bibliotheca—tit. Herodians.

— *Greasy window.*] They stuck up candles, or lamps, in their windows, in token of a rejoicing day—they lighted them early in the day (comp. Juv. Sat. xii. 92.) and by their flaring and guttering they made the frames of the windows on which they stood all over grease.

181. *Fat cloud.*] i. e. Of smoke.—An exact description of the smoke of a candle, or lamp, which is impregnated with particles of the fat, or grease, from which it ascends; as may be seen on ceilings, or other places, on which this smoke has alighted, and which, when they are attempted to be cleaned, are found to be soiled with a mixture of soot and grease.

Vomere is a word well adapted to express the discharge of the thick and filthy smoke from the wicks. So Virg. *Æn.* v. 682.

Stupa vomens tardum fumum.

The tow disgorging tardy, languid smoke.

182. *Bearing violets.*] They adorned their lamps with wreaths of violets, and other flowers, on these occasions.

182. *Embraced*

Cauda nata t thynni, tumet alba fidelia vino;  
 Labra moves tacitus, recutitaque fabbata palles :  
 Tunc nigri lemures, ovoque pericula rupto :  
 Hinc grandes Galli, & cum fistro lusca sacerdos,

185

182. *Embraced a red dish.*] Hypallage, for the dish embracing the tail of the fish. Thynnus, a large coarse fish; the poet mentions only the tail of it, which was the worst part—this he does, probably, by way of derision of the Jews festal-dinner.—The dish, of red earthen-ware.

183. *Savims—*] In sauce.

— *White pitcher.*] An earthen vessel, a white crock of earth.

— *Savells.*] Is filled up to the brim—or tumet may imply, that the wine was bad, and in a fermenting state, frothing up above the brim—Every circumstance of the entertainment seems to be mentioned with a thorough air of contempt, and to denote the poverty of the Jews.

184. *Silent you move your lips.*] You join in the solemnity, you attend at their profeuchæ, and, like them, mutter prayers inwardly, only moving your lips. See Sat. ii. l. 6.

— *And fear.*] Palles is used by our poet elsewhere to denote hard study, which occasions paleness. See Sat. i. l. 124; and Sat. iii. 85. Here it is used to denote that superstitious fear, which occasions, from yielding to it, a pale and wan appearance in the countenance.

— *Circumcised sabbaths.*] Recutita fabbata. Hypall. for fabbata recutitorum—the sabbaths of the circumcised. Palles fabbata, here, is equivalent to metuentem fabbata. Juv. Sat. xiv. l. 96.—q. d. By degrees you will enter into all the Jewish superstition.

The word fabbata, in the plural, may here denote, not only the sabbath-days, but all the Jewish holidays, which were days of rest from labour; among others, the festival which they had instituted in honour of Herod's birth-day.

185. *Then black hobgoblins.*] The mind enslaved by superstition, falls from one degree of it into another.

Lemures—ghosts, spirits that walk by night, hobgoblins. AINSW.—Nocturnos lemures. Hor. Ep. ii. Lib. ii. l. 209.—They are only supposed to appear by night—hence called black.

— *Dangers from a broken egg.*] The antients had a superstition about egg-shells: they thought, that if an egg-shell were cracked, or had an hole bored through at the bottom of it, they were subject to the power of sorcery.

This is contrary to the superstition of those, who, in the days when witches were believed in, always broke the bottom of an egg-

egg-

"The tail of a tunny-fish swims, the white pitcher swells

"with wine;

"Silent you move your lips, and fear circumcised sabbaths:

"Then black hobgoblins, and dangers from a broken

"egg: 185

"Hence huge priests of Cybele, and a one-eyed priestess with

"a fistrum,

egg-shell, and crossed it, after having eaten the egg, lest some witch should make use of it in bewitching them, or sailing over the sea in it, if it were whole. See DRYDEN'S note.

For an instance of national superstition, as ridiculous as any that can be imagined, I would refer the reader to the solemn public statute of 1 Jac. I. c. 12. against witchcraft—now repealed by 9 Geo. II. c. 5.

186. Hence.] i. e. From this superstitious principle in the minds of men, they are led from one degree of credulity to another: of this advantage has been taken by the priests of Cybele, and of Isis, to fill them with groundless terrors.

—Huge priests of Cybele.] See these described at large, Juv. Sat. vi. 510—20. They were called Galli, from Gallus, a river of Phrygia, the drinking of which made people furious. So Ovid, Fast. iv.

Inter, ait, viridem Cybelen altasque Celenas,

Amnis it insanâ nomine Gallus aquâ.

Qui bibit inde furit, &c.

Persius calls them grandes—Juvenal says, ingens semivir, &c.—They were usually of great stature, owing, as has been said, to their castration, which increased their bulk. Their strange, mad gestures, and their extraordinary appearance, as well as their loud and wild vociferation, had great effect on weak and superstitious minds. See Juv. Sat. vi. 521—25.

—One-eyed priestess with a fistrum.] The superstition of the Ægyptian goddess Isis had been transferred to Rome, where she had a temple. She was represented with a fistrum, a sort of brazen or iron timbrel, with loose rings on the edges, in her hand. Συσσορι, from σιω, to shake—its noise proceeding from its being shaken violently, and struck with the hand, or with an iron rod.

The priestess of Isis, when celebrating the wild rites of Isis, carried a fistrum in her hand, in imitation of the goddess, and had great influence over the minds of the superstitious. See Juv. Sat. vi. 525—30.

The poet calls her one-eyed—perhaps this was her situation, and that she pretended to have lost an eye by a blow from the fistrum

Incussere deos inflantes corpora, si non  
Prædictum, ter manè, caput gustaveris all.

Dixeris hæc inter varicosos centuriones :

Continuò crassum ridet Vulfenius ingens,

190

Et centum Græcos curto centusse licebit.

sistrum of Isis; for it seems that this was the way which the gods took to avenge herself on those who offended her.

Decernat quodcunque volet de corpore nostro  
Isis, & irato feriat mea lumina sistro.

Juv. Sat. xiii. l. 92—3. See the note there, on l. 93.

187. *Have inculcated, &c.*] These vile impostors, when once the mind is enslaved so far by superstition as to receive their impositions, will inculcate their absurd and wild notions as so many truths—they will persuade you, that the gods which they serve will send dropsies, and other swellings of the body, unless you use some amulet or charm to prevent it; such as eating a head, or clove, of garlick, for three mornings successively.

188. *Appointed.*] i. e. Ordered—prescribed—as a preservative.

189. *If you say these things, &c.*] If you were to discourse, as I have done, in the hearing of one of our rough centurions (comp. Sat. iii. l. 77.) in order to prove the slavery of all men to vice and folly, except the wise, he would set up a loud horse-laugh at you.

—*Veiny.*] Varicosus, having large veins—perhaps from the robustness of his make.

190. *Huge*



" Have inculcated gods inflating bodies, if you have not  
 " Tasted, three times in the morning, an appointed head of  
 " garlick.  
 " If you say these things among the veiny centurions,  
 " Immediately huge Pulfenius rudely laughs, 190  
 " And cheapens an hundred Greeks at a clipped centussis."

190. *Huge Pulfenius.*] The name of some remarkably tall and lusty soldier of that day—put here for any such sort of person.

— *Rudely laughs.*] *Crassum ridet*, for *crasse ridet*. *Gracism.*

191. *And cheapens.*] *Liceor -eri*. Dep. to cheapen a thing, to bid money for it, to offer the price.

— *Greeks.*] i. e. Philosophers, most of which first came from Greece.

— *A clipped centussis.*] *Centussis*, a rate of Roman money, amounting to about six shillings and three pence of our money.

— *Clipped.*] Curtailed, battered—short of its nominal value, like bad money among us.

q. d. If Pulfenius, the centurion, were to hear what I have said on the subject of liberty, he would not only laugh at it, but, if he were asked what he would give for an hundred philosophers, he would not offer a good six and threepenny piece for them all.—However, though you may be of the same mind, Dama, yet what I have said is not the less true, nor are philosophers the less valuable in the eyes of all the wise and good.

END OF THE FIFTH SATIRE.

SATIRA

## S A T I R A VI.

## A R G U M E N T.

*Perfius addresses this epistolary Satire to his friend Cæsius Bassus, a lyric poet. They both seem, as was usual with the studious among the Romans, in the beginning of winter, to have retired from Rome to their respective country houses; Perfius to his, at the port of Luna, in Liguria; Bassus to his, in the territories of the Sabines.*

*The Poet first enquires after his friend's manner of life*

## A D CÆSIUM BASSUM.

**A**DMOVIT jam bruma foco te, Basse, Sabino?  
Jamne lyra, & tetrico vivunt tibi pectine chordæ?  
Mire opifex, numeris, veterum primordia rerum,

1. *Sabine fire-bearth.*] The antient Sabines were a people between the Umbrians and Latins, but, after the rape of the Sabine women, incorporated into one people with the Latins, by agreement between Tatius and Romulus. This part of Italy still retained its name: and here Bassus had a country-house, to which he retired at the beginning of winter, for the more quiet and convenient opportunity of study. This was not far from Rome.

— *Fire hearth.*] So focus literally signifies, quod foveat ignem—A NSW; but it is sometimes used for the whole house, by senec. and, perhaps, is so to be understood here. Sometimes, by meton, for the fire.

2. *Does now the lyre.*] The lyre was a stringed instrument, which gave a soft and gentle sound when touched with fingers; but when struck with a quill, which, when so used, was called pecten, gave a louder and harsher sound.

The language here is figurative—the lyre stands for lyric, or the softer and gentler kind of poetry; and the strings, or chords, being struck tetrico pectine, with the rough or harsh quill, de-  
note

## S A T I R E VI.

## A R G U M E N T.

*and studies, then informs him of his own, and where he now is. He describes himself in his retirement, as quite undisturbed with regard to care or passions; and with respect to his expences, neither profuse nor parsimonious. He then treats on the true use of riches; and shews the folly of those who live sordidly themselves, for the sake of leaving their riches to others.*

## T O C Æ S I U S B A S S U S.

**H**AS winter already moved thee, Bassus, to thy Sabine  
fire-hearth?

Does now the lyre, and do the strings, live to thee with a  
rough quill?

Admirable artist! in numbers the beginnings of things

note the sharper and severer style of verse. The poet enquires whether Bassus in his retirement, was writing lyric verses, and whether he was also employing himself in graver or severer kinds of composition.

2. *Live to thee.*] When an instrument lies by, and is not played on, it may be said to be dead, and when taken up and played on, the strings may be said to be alive, from their motion and sound.

3. *Admirable artist!*] Opifex—lit. a workman:—it also means an inventor, deviser, and framer.

— *In numbers.*] i. e. In verses—in metre.

— *The beginnings.*] Primordia—the first beginnings—the history of the earliest beginnings of things. So Ovid, Met. Lib. i. l. 3—4.

— Primæque ab origine mundi

Ad mea perpetuum deducite tempora carmen.

Some

Atque marem strepitum fidis intendisse Latinæ;  
 Mox juvenes agitare jocos; &, pollice honesto, 5  
 Egregios lusisse senes!—Mihi nunc Ligus ora  
 Intepet, hybernatque meum mare; quā latus ingens  
 Dant scopuli, & multa littus se valle receptat.  
 ‘Lunæ portum, est operæ cognoscere, cives:’  
 Cor jubet hoc Ennī; postquam destertuit esse 10

Some understand the poet to mean, that Bassus had written a treatise in verse, concerning the original beginning or rise of old and antiquated words, reading after many copies, veterum primordia vocum—and that Bassus was not only a good poet, but a learned antiquary. But rerum affords the easiest and most natural sense—Malim igitur cum Casaubono & aliis quibusdam, *Θρονον* & *μυθιστοριαν* intelligere. See Delph. note.

4. *Displayed*] Intendisse—lit. to have stretched.—The sound is given from instruments by the tension of the strings.

*Manly sound of the Latin lute.*] i. e. To have written Latin lyric verses, in a noble, manly strain.

Among the Greeks they reckon nine famous lyric poets: but two among the Romans; viz. Horace and Cæsius Bassus.

Horace calls himself—Romanæ fidicen lyræ. Ode iii. Lib. iv. l. 23.

To be reckoned this was his great ambition, as appears, Ode i. Lib. i. ad fin. where he says to Mæcenas—

Quod si me lyricis vatibus inferes,  
 Sublimi feriam sidera vertice.

5. *Then to agitate young jokes.*] Then, in light and lively strains, to describe the amours and frolicks of young men.

— *Honest thumb.*] Meton. with truth and faithfulness, representing the actions and worthy deeds of older men, who have distinguished themselves in a more advanced time of life.

6. *Ligurian.*] i. e. Being now removed from Rome into Liguria.—Ligus ora, for Ligustica ora.

6—7. *Coast grows warm.*] Either from its situation near mountains, which kept off the cold blasts of wind, or from the circumstance next mentioned, the agitation of the sea, which causes a warmth in the water.

Tully, Nat. Deor. Lib. ii. says—“Seas agitated by the winds grow so warm, as easily to make us understand, that in those large bodies of water there is heat included: for that heat which we perceive, is not to be accounted merely external and adventitious, but excited by the agitation which is in the innermost



To have displayed, and the manly sound of the Latin lute.  
Then to agitate young jokes, and with an honest thumb  
To have played remarkable old men. To me now the Li-  
gurian coast

Grows warm, and my sea is rough, where a large side  
The rocks give, and the shore draws itself in with much  
valley.

“ The port of Luna it is worth while to know, O citizens :”  
The heart of Ennius commands this, after he ceas’d dream-  
ing that he was

10

“ nermost parts of the water; this also happens to our bodies,  
“ when by motion they grow warm.”

7. *My sea is rough.*] That is, the sea near Volaterra, a city  
of Tuscany, where Persius was born, and near which he now  
was.

— *Large side, &c.*] The rocks running out far into the  
sea, present an extensive side to the water, by which the waves  
are stopped, and a quiet bay formed.

8. *The shore draws itself in, &c.*] The shore retires, and  
forms a large circular valley between the mountains; which is  
another reason of the warmth of my situation; my house,  
which is situate in that valley, being sheltered from the wintry  
storms.

9. *Port of Luna.*] So called from the shape of the bay in  
which it was situate, which, from the circular form of the shore,  
was like an half-moon—*Lunai*, per diseresim, for *Lunæ*.

— *It is worth while, &c.*] This line is from Ennius, who  
began his annals of the Roman people with—

Est operæ pretium, O cives, cognoscere portum  
Lunæ.

10. *The heart of Ennius, &c.*] He was an antient poet, born  
at Rudia, a town of Calabria: he wrote annals of the Roman  
people; also satires, comedies, and tragedies; but nothing of his  
is come to us entire. He died 169 years before Christ.

Cor means, literally, the heart; and, by meton. the mind,  
wisdom, judgment. Perhaps the poet means to say, that Ennius,  
when in his right mind and sober senses, recommended the port  
of Luna to his countrymen, after he came out of his vagaries af-  
ter mentioned.

— *Dreaming, &c.*] See Prologue to Sat. i. l. 2, and note.  
Mæonides was a name given to Homer, on account of his sup-  
posed birth at Smyrna, in the country of Mæonia, i. e. Lydia.

11. *Fifth*

Mæonides, quintus pavone ex Pythagoreo.

Hic ego securus vulgi, & quid præparet auster  
Infelix pecori: securus & angulus ille  
Vicini nostro quia pinguior: et si adeò omnes  
Ditescant orti pejoribus, usque recusem  
Curvus ob id minui senio, aut cœnare sine uncto;  
Et signum in vapida naso tetigisse lagenâ.

Discrepet his alius. Geminos, Horoscope, varo  
Producis genio. Solis natalibus, est qui

11. *Fifth from the Pythagorean peacock.*] Some are for supposing Quintus, here, to be understood as a prænomèn of Ennius:—but it should rather seem, as if Persius were here laughing at the extravagant idea of the Pythagorean doctrine of transmigration, which Ennius for a while had received, and who is said to have dreamt, that the soul of a peacock had transmigrated, first into Euphorbus, then into Homer, then into Pythagoras, and then into Ennius; so that he stood fifth from the peacock. See Dryden, *Trans.* and note on this place.

This is an evident banter on the Pythagorean notion of the Metempsychosis.

12. *Here am I, &c.*] In this comfortable retreat of the port of Luna, I trouble not my head about what people say of me.

— *What the south, &c.*] The south wind, when it blew with any long continuance, was reckoned very unwholesome, particularly to cattle. So Virg. *Geor.* i. l. 444.

Arboribusque, satisque, Notus, pecorique sinister.

The poet seems to say, that he was without care or anxiety in his retreat. The modern Italians call this wind Sirocco, or Scilocco, which blows from the south-east.

13. *That corner, &c.*] Horace, *Sat.* vi. Lib. ii. l. 8—9.

— O si angulus ille

Proximus accedat, qui nunc denormat agellum.

Persius took his angulus ille from this passage of Horace.

14. *And if all, &c.*] If ever so many of my inferiors, however lowly and meanly born, should grow so rich, adeò ditescant, as to have their possessions exceed mine—

15. *I should ever refuse, &c.*] I should not make myself uneasy, so as to fret upon that account, and to bring on old age before my time, as if bowed under a weight of years.

16. *Sup without a dainty.*] Unctus, literally, is anointed, greasy, and applied to describe a dainty rich meal, good cheer. Hence unctissima cœnæ. See *AINSW.* Unctus.

Mæonides, the fifth from the Pythagorean peacock.

Here [am] I, careless of the vulgar, and what the south,  
Unfortunate to the cattle, may prepare: and unconcerned  
because that corner

Is more fruitful than mine that's next to it, and if all,  
Sprung from worse, should grow ever so rich, I should  
always refuse, 15

On that account, to be diminish'd crooked with old age, or  
to sup without a dainty,

And to have touched with my nose the seal in the vapid  
cask.

Another may differ in these things; twins, O Horoscope,  
with a various

Genius you produce. There is, who, only on his birth-day,

I'll not live the worse; envy shall not spoil my appetite; I'll  
not abate a single dish at my table, in order to save up what  
would make me as rich as my neighbour.

17. *And to have touched with my nose, &c.*] I shall not bottle  
up dregs of musty wine, and then examine the seal, which I  
have put on the mouth of the vessel, as closely as if I meant to  
run my nose into the pitch which has received its impression, to  
try whether any of my servants have opened it.

q. d. I shall neither fret myself into old age before my time  
with envy, nor turn niggard, in order to save money, that I may  
equal my richer neighbours.

18. *Another may differ, &c.*] However such may be my way  
of thinking, yet as there are

*Mille hominum species & rerum discolor usus*—See Sat. v. 52.  
it is certain that others may differ from me in sentiments, with re-  
gard to these matters.

— *O Horoscope.*] Horoscopus here signifies the star that had  
the ascendent, and presided at one's nativity.

q. d. Whatever astrologers may say, two persons, even twins,  
born under the same horoscope, are frequently seen to be pro-  
duced with a different genius, or natural inclination.

19. *There is, who, &c.*] Of these twins, one of them shall be  
covetous and close, the other prodigal.

One of them will grudge himself almost the common comforts  
of life.

— *On his birth-day.*] This was usually observed as a time  
of

Tingat olus ficcum muria, vafer, in calice emptâ ; 20  
 Ipse sacrum irrorans patinæ piper. Hic bona dente  
 Grandia magnanimus peragit puer.—Utar ego, utar ;  
 Nec rhombos, ideò, libertis ponere lautus ;  
 Nec tenuem solers turdarum nôsse salivam.

Messe tenuis propria vive ; & granaria (fàs est) 25  
 Emole ; quid metuas ? occa, & seges altera in herbâ est.

of feasting, and making entertainments for their friends. See  
 Juv. Sat. xi. l. 83—5 ; and v. l. 36—7.

20. *Wily.*] Vafer—cunning, crafty.

— *Dip his dry herbs.*] Olus -eris—any garden herbs for  
 food—probably what we call a salad.

Instead of pouring oil, or other good dressing, over the whole ;  
 he, in order to have no waste, craftily contrived to dress no more  
 than he ate, by dipping the herbs, as he took them up to eat,  
 into a small cup of pickle : of this he had no store by him, but  
 bought a little for the occasion.

Muria was a kind of sauce, or pickle, made of the liquor of  
 the tunny-fish—a very vile and cheap sauce.

21. *Himself sprinkling, &c.*] He would not trust this to a ser-  
 vant, for fear of his sprinkling too much, therefore did it him-  
 self.

— *Sacred pepper.*] Which he sets as much store by as if it  
 were sacred.

Hor. Lib. i. Sat. i. l. 71—2.

Tanquam parcere sacris

Cogeris.

And Lib. ii. Sat. iii. l. 110.

Metuensque velut contingere sacrum.

— *This.*] i. e. The other twin, quite of a contrary disposi-  
 tion.

— *A magnanimous boy.*] Yet not grown to manhood, but  
 having early a noble disposition. Iron.

22. *His tooth.*] By the indulgence of his luxurious appe-  
 tite—meton.—devours all he has.

— *Dispatches a great estate.*] i. e. Makes an end of a large  
 estate, by spending it profusely upon his gluttony and luxury.

— *I will use, &c.*] For my part, says Persius, I will use  
 what I have ; I say use, not abuse it, either by avarice on the  
 one hand, or by prodigality on the other.

23. *Not therefore splendid, &c.*] Not so sumptuous and costly,  
 as to treat my freedmen, when they come to see me, with turbot  
 for dinner—ideò, i. e. merely because I would appear splendid.



Wily can dip his dry herbs in a cup with bought pickle, 20  
Himself sprinkling on the dish sacred pepper. This a mag-  
nanimous boy

With his tooth dispatches a great estate.—I will use, I  
will use:

Not therefore splendid to put turbot to my freedmen,  
Nor wise to know the small taste of thrushes.

Live up to your own harvest: and your granaries (it is  
right) 25

Grind out. What can you fear?—Harrow—and another  
crop is in the blade.

24. *Nor wise to know, &c.*] Nor yet indulge myself in glut-  
tony, or cultivate a fine delicate palate, so as to be able to dis-  
tinguish the small difference between one thrush and another.

These birds, which we commonly translate thrushes, were in  
great repute as dainties. Some pretended to so nice a taste, as  
to be able to distinguish whether the bird he was eating was of  
the male or female kind, the juices of the latter being reckoned  
most relishing.

I will use what I have, says Persius, but then it shall be in a  
rational moderate way; not running into needless extravagance,  
for fear of being reckoned covetous, or setting up for a connois-  
seur in eating, for fear of not being respected as a man of a deli-  
cate taste.

25. *Your own harvest.*] Equal your expences to your in-  
come.

26. *Grind out.*] Don't hoard, but live on what you have—  
use it all. *Fas est—q. d.* You may do it, and ought to do it.

— *What can you fear?*] You have nothing to be afraid  
of: the next harvest will replace what you spend. *Comp.*  
*Matt. vi. 34.*

— *Harrow.*] *Occo* is to harrow, to break the clods in a  
ploughed field, that the ground may lie even, and cover the  
grain. Here, by synec. it stands for all the operations of hus-  
bandry.—*q. d.* Plough, sow, harrow your land, and you may ex-  
pect another crop.—*Herba* is the blade of any corn, which, when  
first it appears, is green, and looks like grass. “First the blade,  
“ then the ear, then the full corn in the ear.” *Mark iv. 28.*

Persius was for Horace's *auream mediocritatem* (*Ode x.*  
*Lib. ii. l. 5—8.*) neither for hoarding out of avarice, nor for ex-  
ceeding out of profuseness.

‘ At vocat officium. Trabe rupta, Bruttia faxa  
 ‘ Prendit amicus inops : remque omnem, furdaque vota,  
 ‘ Condidit Ionio : jacet ipse in littore, & unâ  
 ‘ Ingentes de puppe dei; jamque obvia mergis,  
 ‘ Costa ratis laceræ.’—Nunc, & de cespite vivo,  
 Frange aliquid; largire inopi; ne pictus oberret  
 Cæruleâ in tabula. ‘ Sed cœnam funeris hæres

30

27. *But duty calls.*] Aye, says a miser, all this is very well; but I may be called upon to serve a friend, and how can I be prepared for this if I spend my whole annual income?

— *With broken ship.*] Methinks, says the miser, who is supposing a case of a distressed friend—methinks I see him shipwrecked, and cast away on the Bruttian rocks, and seizing hold on a point of the rock to save himself. See *Æneid* vi. 360.

Presantemque uncis manibus capita aspera montis.

Brutium, or Bruttium, was a promontory of Italy, near Rhegium, *hod. Reggio*, not far from Sicily, nigh to which there were dangerous rocks.

28. *His unheard vows.*] *Surdus* means, not only deaf, but also that which is not heard. It was usual for persons in distress at sea to make vows to some god, in order for their deliverance, that they would, if preserved, make such or such offerings on their arriving safe on shore. But, alas! the poor man's freight, and all the vows that he made, were all gone together to the bottom of the Ionian Sea.—The sea between Sicily and Crete was antiently so called.

30. *The great gods from the stern*] The antients had large figures of deities, which were fixed at the stern of the ship, and were regarded as tutelar gods.—*Aurato fulgebat Apolline puppis.* *Virg. Æn. x. 171.*—The violence of the waves are supposed to have broken these off from the vessel, and thrown them on shore, whither also the man is supposed to have swum, and where he now lay.

— *Sea-gulls.*] *Mergus* is the name of several sea-birds, from their swimming and diving in the sea. *AINSWORTH* says it particularly means the cormorant.

The ribs of the ship were now torn open, and exposed to the birds of prey which haunted the sea, who might devour the dead bodies, or any provisions which were left on board.

31. *The live turf, &c.*] *q. d.* Now, upon such an occasion as this (which, however, is not so likely to happen to an individual of your acquaintance, as in the prospect of it, to be a pretence for not freely and hospitably spending the whole annual produce of your land) you may relieve your ruined friend by a sale of part

of

SAT. VI. PERSIUS'S SATIRES. 173

" But duty calls. With broken ship, the Bruttian rocks  
 " A poor friend takes hold of, and all his substance, and his  
 " unheard vows  
 " He has buried in the Ionian : himself lies on the shore,  
 " and together [with him]  
 " The great gods from the stern : and now obvious to the  
 " sea-gulls 30  
 " Are the sides of the torn ship." — Now even from the live  
 turf  
 Break something ; bestow it on the poor man, lest he should  
 wander about  
 Painted in a cœrulean table. " But your funeral supper your  
 " heir

of your land, supposing that you have none of the fruits of it left to help him with. Sell a piece of your land already sown, on which the blade is now springing up, and give the money to your friend who has lost his all ; that is, do not stay till you have reaped, but help him immediately as his wants require.

Cespes is a turf, a sod, or clod of earth, with the grass or other produce, as corn, &c. growing upon it ; hence called vivus, living.

30 Hor. Lib i. Ode xix. l. 13.

Hic vivum mihi cespitem, &c.

And Lib. iii. Ode viii. l. 3—4.

— Positusque carbo in  
 Cespite vivo.

Comp. Juv. Sat. xii. l. 2.

Here cespite vivo is to be understood of the land itself, with the corn growing upon it. The image is taken from the idea of a man's taking up a sod, breaking off a piece of it, and giving it to another.

32—3. *Left painted, &c.* See Sat. i. l. 89, note.

The table, or plank, on which the story of the distress was painted, represented the sea, and therefore appeared of a sea-green colour. Hence Persius says—Cœrulea tabula.

33. *Your funeral supper, &c.* Prolepsis,—Persius, who well knew the workings of avarice within the human mind, and how many excuses it would be making, in order to avoid the force of what he has been saying, here anticipates an objection, which might be made to what he last said, about selling part of one's estate, in order to relieve a ship-wrecked friend.

- ' Negliget, iratus quod rem curtaveris : urnæ—  
 ' Ossa inodora dabit : seu spirent cinnama surdum, 35  
 ' Seu ceraso peccent Casiæ, nescire paratus,  
 ' Tune bona incolumis minuas ?—Sed bestius urget  
 ' Doctores Graios : ita fit, postquam sapere urbi,  
 ' Cum pipere & palmis, venit nostrum hoc, maris experts,

But perhaps you will say, that if you sell part of your land, and thus diminish the inheritance, your heir will be offended, and resent his having less than he expected, by not affording you a decent funeral.

Horace says, Epist. ii. Lib. ii. l. 191—2.

— Nec metuum quid de me judicet hæres,  
 Quod non plura datis invenerat—

It was usual at the funerals of rich people to make sumptuous entertainments, the splendour of which depended on the heir of the deceased, at whose expence they were given. These cœnæ feralis, or cœnæ funeris, were three-fold. 1. A banquet was put on the funeral pile, and burnt with the corpse. See *Æneid* vi. 222—5. 2. A grand supper was given to the friends and relations of the family. Cic. de leg. Lib. ii. 3. a dish of provisions was deposited at the sepulchre.

Ponitur exigua feralis cœna patellâ.

See Juv. Sat. v. l. 85, and note.

This last was supposed to appease their manes.

35. *My unperfumed bones.*] After the bodies of the rich were burnt on the funeral pile, the ashes containing their bones were usually gathered together, and put into an urn with sweet spices.

— *Whether cinnamons, &c.*] Persius here names cinnamon and Casia, the latter of which he supposes to be sophisticated, for the sake of cheapness, with cherry-gum, or gum from the cherry-tree. The cinnamon, if true and genuine, is a fine aromatic ; but the expression, spirent surdum, breathe insipidly—(surdum, Græcism, for surdè—or, perhaps, odorem may be understood)—looks as if the cinnamon, as well as the Casia, were supposed to be adulterated, and mixed with some ingredient which spoiled its odour. The heir is supposed to lay out as little as he well could on the deceased.

36. *Prepared to be ignorant.*] i. e. Determined beforehand not to trouble his head about the matter—the worse the spices, the less the cost.

37. *Safe diminish, &c.*] Therefore can you, while alive and well, having no sickness or loss of your own—all which are meant by incolumis—subtract from your estate, and thus disoblige your heir?—Some suppose these to be the words of the heir,



" Will neglect, angry that you have diminished your sub-

stance: " To the urn

" He will give my unperfumed bones: whether cinnamons

" may breathe insipidly, 35

" Or Casias offend with cherry-gum, prepared to be ig-

" norant.

" Safe can you diminish your goods?"—But Bestius urges

The Grecian teachers: " So it is, after to the city,

" With pepper and dates, came this our wisdom void of

" manliness.

heir, remonstrating against the old man's spending his money, and so diminishing the patrimony which he was to leave behind him: but I rather suppose the poet to be continuing the prolepsis which begins l. 33; and it is a natural question, which may be imagined to arise out of what the miser has been supposed to offer against being kind and generous to a distressed friend.—The poet before supposes him to urge his fear of disobliging his heir, if he diminished his estate—Then, continues Persius, *tunc bona incolumis minuas?*—q. d. Can you then, on pain and peril of having your heir neglect your funeral, and shew the utmost contempt to your remains, think (while alive and well—*incolumis*—having no sickness, or loss of your own) of subtracting, from your estate for the sake of other people?—this you will urge as an unanswerable objection to what I propose you should do for the sake of an unfortunate friend—by this you plainly shew, that you are more concerned for what may happen to you after you are dead, than for your friends while you are alive.

37. *But Bestius, &c.*] The name of some covetous fellow, a legacy-hunter, who is represented very angry that philosophers have taught generosity, by which the sums which they expect may be lessened during the testator's life, and that from Greece has also been derived the custom of expensive funerals, which affect the estate after the testator's death.

37—8. *Urges the Grecian teachers.*] i. e. Rails, inveighs against the philosophers, who brought philosophy first from Greece, and taught a liberal bestowing of our goods on the necessities of others.

39. *Pepper and dates, &c.*] Pepper, dates, and philosophy, were all imported together from Asia. This is said in the same strain of contempt as Juvenal's

*Advectus Roman, quo pruna & coctona vento.*

Sat. iii. l. 83.

39. *This*

'Fœnificæ crasso vitiarunt unguine pultes.'

40

Hæc cinere ulterior metuas? At tu, meus hæres

Quisquis eris, paulum a turba seductior audi:

39. *This our wisdom.*] Nostrium sapere. Gr. for nostra sapientia—like vivere triste, for tristis vita, Sat. i. l. 9.

— *Void of manliness.*] A poor effeminate thing, void of that noble plainness and hardiness of our ancestors, who never thought of leading so lazy and indolent a life as the philosophers, or of laying out extravagant sums in spices, and burning aromatics on funeral piles, or putting costly spices into urns.

The poet uses marem strepitum for a strong manly sound, l. 4 of this Satire. This, among other senses given of this difficult phrase—maris experts—seems mostly adopted by commentators. But as Persius evidently applies the words—maris experts—from Hor. Lib. ii. Sat. viii. l. 15, it may perhaps be supposed that he meant they should be understood in a like sense.

Fundanius is giving Horace an account of a great entertainment which he had been at, and, among other particulars, mentions the wines—

——— Procehit fuscus Hydaspes

Cæcuba vina ferens; Alcon, Chium maris experts.

——— "Black Hydaspes stalks

"With right Cæcubian, and the wine of Greece—

"Of foreign growth which never cross'd the seas."

FRANCIS,

To this Mr. Francis subjoins the following note.

"Chium maris experts.] It was customary to mix sea-water  
"with the strong wines of Greece; but Fundanius, when he  
"says that the wine which Alcon carried had not a drop of wa-  
"ter in it, would have us understand, that this wine had never  
"crossed the seas, and that it was an Italian wine, which Nasti-  
"dienus (the master of the feast) recommended for Chian."  
LAMB.

This seems to be a good interpretation of Horace's maris experts, and, therefore, as analagous thereto, we may understand it, in this passage of Persius, in a like sense—to denote that the philosophy, which Bestius calls nostrum hoc sapere, "this  
"same wisdom of ours," and which came from Greece originally, is now no longer to be looked upon as foreign, but as the growth of Italy, seeing that that, and the luxurious manners which came from the same quarter, have taken place of the ancient simplicity and frugality of our forefathers.—"And so it  
"comes to pass (ita fit, l. 38) that we are to give away our sub-  
"stance

"The mowers have vitiated their puddings with thick  
"oil."

40

"Do you fear these things beyond your ashes?—But  
"thou, my heir,

"Whoever thou shalt be, a little more retired from the  
"crowd, hear.

"stance to others, and that a vast expence is to attend our funerals, and that even a common rustic can't eat his pudding without a rich sauce."—But see Casaubon in loc.

40. *The mowers, &c.*] The common rustics have been corrupted with Grecian luxury, and now

The ploughmen truly could no longer eat,  
Without rich oils to spoil their wholesome meat.

Bestius is very right in saying, that the philosophy which the Stoics taught at Rome came from Greece; but he would not have railed at the philosophers, if they had not taught principles entirely opposite to his selfishness and avarice; nor would he have found fault with the introduction of what made funerals expensive, had he not carried his thoughts of parsimony beyond the grave, and dreaded the expence he must be put to in burying those whom he expected to be heir to; and even the luxury which had been imported from Greece would not have troubled him, but as it cost money to gratify it.

—*Their puddings.*] Puls-tis—a kind of meat which the ancients used, made of meal, water, honey, or cheese and eggs; a sort of hasty-pudding—here put for any rustic, homely fare. The word *vitium* well intimates the meaning of the selfish Bestius, which was to express his enmity to ever thing that looked like expence.

41. *Beyond your ashes.*] Beyond the grave, as we say—Do you, miserable wretch, concern yourself about what your heir says of you, or in what manner your funeral is conducted?

—*But thou, my heir, &c.*] Persius, here, coincidently with the subject he is now entering upon, represents, in a supposed conversation in private with the person who might be his heir, the right a man has to spend his fortune as he pleases, without standing in awe of those who come after him: and first, to be liberal and munificent on all public occasions of rejoicing; next, to live handsomely and comfortably, and not starve himself that his successor may live in luxury.

42. *Retired from the crowd.*] Secretam garrit in aurem. Sat. v. l. 96.—Step aside a little, if you please, that I may deal the more freely with you, and listen to me.

43. "O

O bone, num ignoras? missa est a Cæsare laurus,  
 Insignem ob cladem Germanæ pubis; & aris  
 Frigidus excutitur cinis: ac jam postibus arma,  
 Jam chlamydas regum, jam lutea gausapa captis,  
 Essedaque ingentesque locat Cæsonia Rhenos.  
 Diis igitur, genioque ducis, centum paria, ob res  
 Egregiè gestas, induco. Quis vetat? aude.

43. "*O good man.*] q. d. Harkye, my good friend, and heir that is to be—

— *Are you ignorant?*] Have not you heard the news?

— *A laurel is sent, &c.*] Caius Caligula affected to triumph over the Germans, whom he never conquered, as he did over the Britons; and sent letters to Rome, wrapt about with laurels, to the senate, and to the empress Cæsonia his wife.

45. *The cold ashes, &c.*] The ashes which were to be swept off the altars, were either those that were left there after the last sacrifice for victory, or might, perhaps, mean the ashes which were left on the altars since some former defeat of the Romans by the Germans; after which overthrow the altars had been neglected. DRYDEN.

— *And now.*] i. e. On the receipt of this good news.

— *To the posts, arms.*] Persius here enumerates the preparations for a triumph; such as fixing to the doors or columns of the temple the arms taken from the enemy. Thus Virg. *Æn.* vii. 183—6.

Multaque præterea sacris in postibus arma,  
 Captivi pendent currus, curvæque secures,  
 Et cristæ capitum, & portarum ingentia claustra,  
 Spiculaque, clypeique, ereptaque rostra carinis.

And Hor. Lib. iv. Ode xv. l. 6—8.

Et signa postes restituit Jovi,  
 Derepta Parthorum superbis  
 Postibus.

46. *Garments of kings.*] Chlamys signifies an habit worn by kings and other commanders in war.

— Ipse agmine Pallas

In medio, chlamyde, & pictis conspectus in armis.

*Æn.* viii. l. 587—8.

— *Sorry mantles on the captives.*] When captives were to be led in triumph, they put on them cloathing of the coarsest sort, made of a dark frize, in token of their abject state.

47. *And chariots.*] Essedum is a Gallic word—a sort of chaise



- " O good man, are you ignorant ? A laurel is sent from  
 " Cæsar  
 " On account of the famous slaughter of the German  
 " youth, and from the altars  
 " The cold ashes are shaken off; and now, to the posts,  
 " arms, 45  
 " Now the garments of kings, now sorry mantles on the  
 " captives,  
 " And chariots, and huge Germans, Cæsonia places.  
 " To the gods therefore, and to the genius of the general,  
 " an hundred pair,  
 " On account of things eminently atchieved, I produce :  
 " Who forbids ?—Dare—

chaife or chariot used by the Gauls and Britons, also by the Germans.

Belgica vel molli melius feret effeda collo.

VIRG. G. iii. l. 204.

The Belgæ were originally Germans, but, passing the Rhine, settled themselves in Gaul, of which they occupied what is now called the Netherlands.

47. *Huge Germans.*] Rhenos, so called because they inhabited the banks of the Rhine; they were men of great stature.

— *Cæsonia.*] Wife to Caius Caligula, who afterwards, in the reign of Claudius, was proposed to be married to him, after he had executed the empress Messalina for adultery, but he would not have her. See her character—Ant. Univ. Hist. vol. xiv. p. 297.

She was a most lewd and abandoned woman. See Juv. Sat. vi. l. 613—16.

48. *To the gods therefore.*] By way of thanksgiving.

— *The genius of the general.*] Of the emperor Caligula—see Sat. ii. l. 3, note—who protected and prospered him.

— *An hundred pair.*] i. e. Of gladiators. These were beyond the purse of any private man to give; therefore this must be looked upon as a threatening to his heir, that he would do as he pleased with his estate.

On public occasions of triumph, all manner of costly shews and games were exhibited, in honour of the gods, to whose auspices the victory was supposed to be owing; also in honour of the conqueror; therefore Persius adds—ob res egregie gestas.

49. *I produce.*] Induco signifies to introduce—to bring in—to bring forth, or produce. AINSW.

Væ, nisi connives—Oleum artocreasque popello 50  
 Largior: an prohibes? dic clare. Non adeo, inquis,  
 Exossatus ager juxta est. Age, si mihi nulla  
 Jam reliqua ex amitis; patruelis nulla; proneptis  
 Nulla manet; patruī sterilis matertera vixit;  
 Deque avia nihilum superest: accedo Bovillas, 55

49. *Who forbids?*] Who puts a negative on my intention?

— *Dare*—] Will you, who are to be my heir, contradict this? do if you dare.

50. *Woe! unless you connive.*] Conniveo is to wink with the eyes. Met.—to wink at a matter, to take no notice, to make as if he did not see it.

Woe be to you, says Persius, if you offer to take notice, or to object to what I purpose doing on this occasion.

— *Oil and pasties to the people.*] Moreover I intend to bestow a dole upon the common people—popello (see Sat. iv. 15.)—in order to enable them to celebrate the victory.—Oil was a favourite sauce for their victuals. See l. 40, and note.

Artocrea (from *αἶστος*, bread, and *κρέας*, flesh) a pie, or pasty of flesh. AINSW.

51. *Do you hinder?* says he to his supposed heir; do you find fault with this bounty of mine, would you prevent it?

— *Speak plainly.*] Come, speak out.

— *Your field hard by, &c.*] Perhaps you will say, that my estate near Rome, though its vicinity to the city makes it the more valuable, yet is not fertile enough to afford all this.

Exossatus—cleared of the stones, called the bones of the earth, Ov. Met. i. 193. to which Persius perhaps alludes. Here it is supposed to mean cleared of the stones—i. e. cultivated to such a degree, as to be rich and fertile enough to produce what would be answerable to such an expence.

The above is the leading sense given by some of the best commentators to this difficult passage; but I cannot say that it satisfies me. I see no authority, from any thing that precedes or follows, to construe juxta—nigh the city, and hence make juxta equivalent to suburbanus: nor is the taking est from juxta, and transferring it to exossatus or ager, as done above, the natural method of the syntax.

I would therefore place the words in their natural order in which they are to be construed—Non adeo, inquis, juxta est exossatus ager. The Delph. interpret. says, Non ita, ais, prope est ager sine ossibus.

Exosso -are—is to take out the bones of an animal; to bone it, as we say.—Congrum istum maximum in aquâ finito ludere paulisper,

"Woe? unless you connive—Oil and pasties to the people 50

"I bestow: do you hinder?—speak plainly."—"Your field hard by,

"Say you, is not so fertile"—"Go to, if none to me

"Now were left of my aunts, no cousin-german, no niece's daughter

"Remains; the aunt of my uncle has lived barren,

"And nothing remains from my grandmother: I go to Bovillæ, 55

*lisper, ubi ego venero, exoffabitur.* Ter. *Adelph.*—Ager is a field, land, ground—hence, a manor with the demesnes, an estate in land. Hence, by metaph. *exoffatus ager* may mean, here, an estate that has been weakened, diminished by extravagance or great expence, having what gave it its value and consequence taken out of it.

In this view I think we may suppose the poet as representing his heir's answer to be—

"An estate that has been exhausted and weakened—*exoffatus*, boned as it were, by such expence as you propose, is not so near—*non adeo juxta est*—i. e. so near my heart, so much an object of my concern, as to make it worth my while to interfere about it, or attempt to hinder this last expence of your dole to the mob, when the first of the hundred pair of gladiators, l. 48, will bone it—i. e. diminish its substance and value, sufficiently to render me very unconcerned as to being your heir." We often use the word near, to express what concerns us.

This appears to me to be the most eligible construction of the words, as well as most naturally to introduce what follows.

52. *Go to*—] says Persius—very well, take your own way—think as you please, I am not in the least fear of finding an heir, though I should not have a relation left in the world.

53. *My aunts*.] *Amita* is the aunt by the father's side—the father's sister.

— *Cousin-german*.] *Patruelis*—a father's brother's son or daughter.

— *Niece's daughter*.] So *proneptis* signifies.

54. *The aunt of my uncle*.] *Matertera*—*matris soror*—an aunt by the mother's side.

— *Lived barren*.] Had no children.

55. *Grandmother*.] *Avia*, the wife of the *avus*, or grandfather.

Persius

Clivumque ad Virbī; præstō est mihi Manius hæres.  
 ‘Progenies terræ’—Quære ex me, quis mihi quartus  
 Sit pater; haud promptè, dicam tamen. Adde etiam unum,  
 Unum etiam, terræ est jam filius: & mihi ritu  
 Manius hic generis, propè major avunculus exit. 60  
 Qui prior es, cur me in decursu lampada poscas?  
 Sum tibi Mercurius: venio deus huc ego, ut ille  
 Pingitur. An renuis? vin’ tū gaudere relictis?

Persius means, that if he had no relations, either near or distant, he should find an heir who would be glad of his estate.

55. *I go to Bovillæ.*] A town in the Appian Way, about eleven miles from Rome, so called from an Ox which broke loose from an altar, and was there taken: it was near Aricia, a noted place for beggars, the highway being very public.

Dignus Aricinos qui mendicaret ad axes.

See Juv. Sat. iv. l. 117.

56. *The hill of Virbius.*] An hill about four miles from Rome; so called from Hippolytus, who was named Virbius, and worshipped there, on account of his living twice—inter viros bis. See *Æn.* vii. 761—77. This hill, too, was always filled with beggars, who took their stands by the road-side.

—*Manius is ready, &c.*] Manius is the name of some beggar, and so put for any; the first which he met with would immediately be glad to be his heir. *Præstō*—ready at hand.

57. *An offspring of earth.*] What, says the other, would you take such a low base-born fellow as that, whose family nobody knows any thing about, a mere son of the earth, to be your heir?

—*Enquire of me, &c.*] As for that, replies Persius, if you were to ask me who was my great grandfather’s father, who stood in the fourth degree from my father, I could not very readily inform you. But go a step higher, add one, and then add another, I could give you no account at all; I then must come to a son of earth, nobody knows who, but somebody that, like the rest of mankind, sprung from the earth.

Empedocles, and some other philosophers, held that mankind originally sprang from the earth.

59—60. *By the course of kindred, &c.*] Perhaps, in this way of reckoning, as the earth is our common mother, Manius may appear to be my relation, my great uncle for ought I know, or not very far from it; for as children of one common parent, we must be related.

61. *You who are before, &c.*] This line is allegorical, and alludes to a festival at Athens, instituted in honour of Vulcan, or of



"And to the hill of Virbius; Manius is ready at hand to  
"be my heir"—

"An offspring of earth"—"Enquire of me, who my  
"fourth father

"May be, I should nevertheless not readily say. Add also  
"one,

"Again one; he is now a son of earth: and to me, by the  
"course

"Of kindred, this Manius comes forth almost my great  
"uncle. 60

"You who are before, why do you require from me the  
"torch in the race?

"I am to thee Mercury: I a god come hither, as he

"Is painted. Do you refuse?—Will you rejoice in what  
"is left?

of Prometheus, where a race was run by young men with lighted torches in their hands, and they strove who could arrive first at the end of the race without extinguishing his torch. If the foremost in the race tired as he was running, he gave up the race, and delivered his torch to the second; the second, if he tired, delivered it to the third, and so on, till the race was over. The victory was his who carried the torch lighted to the end of the race.

Now, says Persius, to his presumptive heir, who appears to be more advanced in life, why do you, who are before me in the race of life, i. e. are older than I am, want what I have before the course is over, i. e. before I die, since, in the course of nature, the oldest may die first? I ought therefore to expect your estate instead of your expecting mine. It is the first in the torch-race that, if he fails, gives the torch to the second, not the second to the first. See AINSW. Lampas, ad fin.

62. *I am to thee Mercury.*] Do not look on me as thy nearest kinsman, on thyself as my certain heir, and on my estate as what ought to come to you by right; but rather look on me as the god Mercury, who is the bestower of unlooked-for and fortuitous gain.

62—3. *As he is painted.*] Mercury, as the god of fortuitous gain, was painted with a bag of money in his hand. Hercules was the god of hidden treasures. See Sat. ii. l. 11, and note. Mercury presided over open gain and traffic, and all unexpected advantages arising therefrom.

63. *Do you refuse?*] Are not you willing to look upon me in  
this

• Deest aliquid summæ.' Minui mihi: sed tibi totum est,  
Quicquid id est. Ubi sit, fuge quærere, quod mihi quon-  
dam

65

Legârat Tadius: neu dicta repone paterna:

• Fœnoris accedat merces; hinc exime sumptus.'

• Quid reliquum est?' reliquum? Nunc, nunc impensius  
unge,

Unge, puer, caules. Mihi, festâ luce, coquatur

Urtica, & fissâ fumosum sinciput aure;

70

Ut tuus iste nepos, olim, satur anseris extis,

this light, and to accept what I may leave, as merely adventitious.

————— An magis excors

Rejectâ prædâ, quam præsens Mercurius fert?

HOR. Lib. ii. Sat. iii. l. 67—8.

63. *Will you rejoice in what is left?* Will you thankfully and joyfully take what I leave?

64. *There is wanting something, &c.*] But methinks you grumble, and find fault that a part of the estate has been spent.

———— *Diminished it for myself.*] Well, suppose my estate be less than it was, I, that had the right so to do, spent the part of it that is gone upon myself and my own concerns.

65. *But you have the whole, &c.*] But you have all at my decease, whatever that all may be; you could have no right to any part while I was alive; so that you have no right to complain, when what I leave comes whole and entire to you.

———— *Avoid to ask, &c.*] Don't offer to enquire what I have done with the legacy which my friend Tadius left me, or to bring me to an account concerning that, or any thing else.

66. *Paternal sayings.*] Nor think of laying down to me, as a rule, the lesson that old covetous fathers inculcate to their sons, whom they wish to make as sordid as themselves. Perhaps re-  
pone may here be rightly translated retort (comp. Juv. Sat. i. l. 1, and note)—q. d. Don't cast this in my teeth.

67. *Let the gains of usury, &c.*] q. d. "Put your money out  
"to usury, and live upon the interest which you make, reserv-  
"ing the principal entire:"—let me hear none of this, says  
Persius, as if I were bound to live on the interest of what I have,  
that the principal may come to you.

68. *What is the residue?*] Well, but though I may not call  
you to an account about your expences, yet let me ask you how  
much, after all, may be left for me to inherit.

68. *The*

- " There is wanting something of the sum : " " I have diminished it for myself,
- " But you have the whole, whatever that is : avoid to ask  
" where that is which 65
- " Tadius formerly left me, nor lay down paternal sayings—
- " Let the gains of usury accede ; hence take out your expence."
- " What is the residue ? "—" the residue !—Now—now—  
" more expensively anoint,
- " Anoint, boy, the pot-herbs. Shall there be for me on a  
" festival-day boiled
- " A nettle, and a smoky hog's cheek with a cracked ear, 70
- " That that grandson of yours should hereafter be stuff'd  
" with a goose's bowels,

68. *The residue ?*] says Persius, with indignation ; since you can ask such a question, as if you meant to bind me down to leave you a certain sum, you shall have nothing, I'll spend away as fast as I can.

— *Now, now more expensively, &c.*] " Here," says Persius, " slave, bring more oil, pour it more profusely over my dish of pot-herbs. Now I see that your avarice leads you to be more concerned about what I am to leave, than you are about my comfort while I live, or for my friendship and regard, I'll e'en spend away faster than ever."

70. *A nettle.*] Shall I, even upon feast-days, when even the poor live better, content myself with having a nettle cooked for my dinner?—i. e. any vile worthless weed.

— *And a smoky hog's cheek.*] An old rusty hog's cheek, with an hole made in the ear by the string which passed through it to hang it up the chimney.

Sinciput—the fore-part, or perhaps one half of the head ; also a hog's cheek. See Juv. Sat. xiii. l. 85, and note.

Here it is put for any vile and cheap eatable.

71. *That that grandson of yours, &c.*] That some of your descendents may hereafter live in riot, however sparing and covetous you may be.

— *A goose's bowels.*] The liver of a goose was esteemed by the Romans as a most delicious morsel. They crammed the animal with a certain food (of which figs were the main ingredient)

Cum morosa vago fingultiet inguine vena,  
 Patriciæ immeiat vulvæ? Mihi trama figuræ  
 Sit reliqua? est illi tremat omento popa venter?

- Vende animam lucro; mercare; atque excute solers 75
- Omne latus mundi; Ne sit prestantior alter
- Cappadocas rigida pingues plaussisse catastâ.
- Rem duplica.' Feci.—Jam triplex; jam mihi quarto,

dient) that made the liver grow to to an amazing size. See Hor. Lib. ii. Sat. viii. l. 88; and Juv. Sat. v. l. 114.

72. *His froward humour, &c.*] When at the same time he is absurdly keeping an expensive and high-bred mistress.

73. *A woof of a figure, &c.*] Trama is the woof in weaving, which is composed of thin threads which lie paralld to each other, when shot through the warp. These do not appear while the cloth is fresh, and has the nap on; but when the cloth loses the nap, and becomes thread-bare, then the threads are seen, and have a poor, thin, and shabby appearance. Now, says Persius, shall I reduce myself to the appearance of the texture in an old, worne-out, thread-bare coat?—q. d. Shall I make myself a mere skeleton? mere skin and bone, as we say. Trama figuræ for figura tramæ. Hypall.

74. *A gluttonous belly, &c.*] That he may have his gluttonous belly shake like a quag, as he walks along, with the fatness of his caul.

This is well opposed to the trama figuræ.

Popa is, properly, the priest who slew the sacrifices, and offered them up when slain: they had a portion of the sacrifices, on which they constantly feasted, and were usually fat and well-looking—hence popa signifies also gluttonous, greedy, dainty, Metaph.

75. *Sell your life for gain.*] Persius having pretty largely set forth how he should treat his supposed heir, who presumed to interfere with his manner of living, or with the disposal of his fortune while alive; and all this in answer to what the miser had said, on not daring to sell any part of his estate in order to relieve his shipwrecked friend, for fear his heir should repent it after his decease (see l. 33—7.) now concludes the Satire with some ironical advice to the miser, in which he shews that the demands of avarice are insatiable.

— *Sell your life for gain.*] If, after all I have said, you still persist in laying up riches, and hoarding for those who are to come after you, e'en take your course, and see what will be the end of it; or rather you will see no end of it, for neither you,  
 nor



- " When his froward humour shall long to gratify itself  
 " With some lady of quality? Shall a woof of a figure  
 " Be left to me : but to him shall a gluttonous belly trem-  
 " ble with caul?—  
 " Sell your life for gain; buy, and, cunning, search 75  
 " Every side of the world: let not another exceed you  
 " In applauding fat Cappadocians in a rigid cage.  
 " Double your estate:"—" I have done it:—Now three-  
 " fold, now to me the fourth time,

nor your heir, will ever be satisfied. However, sell your life and all the comforts of it—i. e. expose it to every difficulty and danger: in short, take all occasions to make money, let the risque be what it may. See Sat. v. l. 133—6. Epitrope.

75. *Buy.*] Purchase whatever will turn to profit.

— *Cunning.*] Shrewd, dextrous, in your dealings.

75—6. *Search every side of the world.*] Sail to every part of the world, that you may find new articles of merchandize.

76. *Let not another exceed, &c.*] Make yourself thorough master of the slave-trade, that you may know how to bring slaves to market, and to commend and set them off to the best advantage.—*Plausisse*—literally, to have clapped with the hand. It was customary for the Mangones, or those who dealt in slaves, to put them into a sort of cage, called *catasta*, in the forum, or market-place, where the buyers might see them: to whom the owners commended them for their health, strength, and fitness for the business for which they wanted them; also they clapped or slapped their bodies with their hands, to shew the hardness and firmness of their flesh. The slaves had fetters on; therefore the poet says—*rigida catasta*. They had arts to pamper them, to make them look sleek and fat; they also painted them to set them off, as to their complexion and countenance: hence the slave-dealers were called Mangones. See AINSW. Mango; and Juv. xi. l. 147.

77. *Fat Cappadocians.*] Cappadocia was a large country in the Lesser Asia, famous for horses, mules, and slaves. It has been before observed, that the slaves, when imported for sale, were pampered to make them appear sleek and fat—or perhaps we may understand, by *pingues*, here, that the Cappadocians were naturally more plump and lusty than others.

78. *Double your estate.*] i. e. By the interest which you make,

— *I have done it.*] That, says the miser, I have already done.

‘Jam decies redit in rugam. Depunge ubi sistam,

‘Inventus, Chrysippe, tui finitor acervi!’

80

79. *Ten times it returns into a fold.* i. e. It is now tenfold. Metaph. from garments, which, the fuller they are, the more folds they make: hence duplex, from duo, two, and plico, to fold—triplex, from tres and plico, &c. So the verbs, duplico, to double, to make twofold—triplico, &c. Ruga, Gr. *ῥυτίς* a *ῥυτίς*—i. e. *ἔγω* traho, quod ruga cutim aut vestem in plicas contrahat. See AINSW.

79. *Mark down, &c.*] Depunge—metaph. from marking points on a balance, at which the needle, or beam, stopping, gave the exact weight. See Juv. Sat. v. l. 109, and note.

The miser, finding his desires increase as his riches increase, knows not where to stop—

Crescit amor nummi quantum ipsa pecunia crescit.

Juv. Sat. xiv. l. 139.

80. *O Chrysippus, &c.*] A Stoic philosopher, a disciple of Zeno, or, according to others, of Cleanthes. He was the inventor of the argument, or vicious syllogism, called sorites, from Gr. *οἶκος*, an heap, it consisting of a great number of propositions heaped one upon the other, so that there was hardly any end to be found—A proper emblem of covetous desire, which is continually increasing.

Persius calls Chrysippus, inventus finitor, the only finisher, that was found, of his own heap—because he investigated the method of putting an end to the propositions, or questions, in that mode of argument, and wrote four books on the subject.

This the poet may be supposed to be deriding in this place, as in truth an impossible thing. Chrysippus himself having devised no better expedient, than to state only a certain number of propositions, and then to be silent.—But this would not do, he might be forced on, ad infinitum, by a question on what he said last. See Cic. Acad. Qu. Lib. ii. 29.

Marshall reads this line—

“Inventor, Chrysippe, tui, & finitor acervi.”

“Sic logos meo periculo, says he, sensu multo concinniore.”

O Chrysippus? thou that couldst invent, and set bounds to thy increasing sorites, teach me to set bounds to my increasing avarice. Iron.—The miser is supposed to be wearied out with the insatiableness of his avaritious desires, and longs to see an end put to them—but in vain.

Having now finished my work, which, like the sorites of Chrysippus, has, from the variety and redundancy of the matter,

" Now ten times it returns into a fold ; mark down where

" I shall stop,

" O Chryfippus, the found finisher of your own heap." 80

ter, been so long increasing under my hands, much beyond what I at first expected, I should hope that the Reader, so far from blaming the length of the performance, will approve the particularity, and even minuteness, of the observations, which I have made on the preceding Satires of Juvenal and Persius, as on all hands they are allowed to be the most difficult of the Latin writers: therefore mere cursory remarks, here and there scattered on particular passages, would assist the Reader but little, in giving him a complete and consistent view of the whole; to this end every separate part should be explained, that it may be well understood and properly arranged within the mind: this, I trust, will stand as an apology for the length of these papers, which, wherever they may find their way, will be attended with the Editor's best wishes, that they may carry those solid and weighty instructions to the mind, which it is the business of our two Satirists to recommend—*Delectando pariterque monendo*.

However Persius may be deemed inferior to Juvenal as a poet, yet he is his equal as a moralist; and as to the honesty and sincerity with which he wrote—"There is a spirit of sincerity," says Mr. Dryden, "in all he says—in this he is equal to Juvenal, who was as honest and serious as Persius, and more he could not be."

I have observed, in several parts of the foregoing notes on Persius, his imitations of Horace—The reader may see the whole of these accurately collected, and observed upon—*CASSAUB.* *Persiana Horatii Imitatio*, at the end of his *Commentaries on the Satires*.

END OF THE SIXTH SATIRE.

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# I N D E X

T O

## P E R S I U S.

	Sat.	Lin.		Sat.	Lin.
<b>A</b> Baco	-	i. 131	Calabrum	-	ii. 65
Acci	-	i. 50	Callirhoën	-	i. 134
		i. 76	Camœna	-	v. 21
Ægeum	-	v. 142	Canicula	-	iii. 5. 49
Agaso	-	v. 76	Canabe	-	v. 146
Anticyras	-	iv. 16	Cappadocas	-	vi. 77
Antiopa	-	i. 78	Catonis	-	iii. 45
Antithetis	-	i. 86	Centuriones	-	v. 189
Apennino	-	i. 95	Centurionum	-	iii. 77
Appula	-	i. 60	Chærestratus	-	v. 162
Aqualiculus	-	i. 57	Chiragra	-	v. 58
Arcadiæ	-	iii. 9	Chrysidis	-	v. 165
Arcefilas	-	iii. 79	Chrysippe	-	vi. 80
Areti	-	i. 130	Ciconia	-	i. 58
Artocreas	-	vi. 50	Cleantheâ	-	v. 64
Attin	-	i. 93	Coa	-	v. 135
Attys	-	i. 105	Cornute	-	v. 23. 37
Auster	-	vi. 12	Corymbis	-	i. 101
			Craffi	-	ii. 36
Baro	-	v. 138	Cratero	-	iii. 65
Bassaris	-	i. 101	Cratino	-	i. 123
Basse	-	vi. 1	Crispini	-	v. 126
Bathylli	-	v. 123	Curibus	-	iv. 26
Baucis	-	iv. 21	Cynica	-	i. 13
Berecynthius	-	i. 93			
Bestius	-	vi. 37	Dama	-	v. 76. 79
Bidental	-	ii. 27	Dave	-	v. 161. 168
Bovillas	-	vi. 55	Delphin	-	i. 94
Brisei	-	i. 76	Dictatorem	-	i. 74
Bruttia	-	vi. 27	Dinomaches	-	iv. 28
Bruto	-	v. 85			
			Eccho	-	i. 102
Caballino	Prol.	1	Elegidia	-	i. 51
Cæfare	-	vi. 43	Ennii	-	vi. 10
Cæsonia	-	vi. 47	Ergenna	-	ii. 26
					Evion

# INDEX TO PERSIUS.

	Sat.	Lin.		Sat.	Lin.
Evion	i.	102	Lictor	i.	75
Eupolidem	i.	124	ligus	vi.	175
Flaccus	i.	116	Luciferi	vi.	6
Floralia	v.	178	Lucilius	v.	103
Galli	v.	186	Lunai	i.	114
Germanæ	vi.	44	Lupe	vi.	9
Glutta	v.	112	Lustralibus	i.	115
Glyconi	v.	9	Lyncem	ii.	33
Græcè	i.	70	Macrine	i.	101
Græcos	v.	191	Mænias	ii.	1
Graiorum	i.	127	Mænias	i.	101. 105
Graios	vi.	38	Mæonides	vi.	11
Grauaris	v.	110	Manius	vi.	56. 60
	vi.	25	Marce	v.	81
Helicone	v.	7	Marco	v.	79. 80
Heliconidas	Prol.	4	Marcus	v.	79. 81
Helleborum	iii.	63	Marfi	iii.	75
	v.	100	Masuri	v.	90
Heminas	i.	130	Medis	iii.	53
Hercule	i.	2	Melicerta	v.	103
	ii.	12	Mercuriale	v.	112
Heroas	i.	69	Mercurium	ii.	44
Herodis	v.	180	Mercurius	vi.	62
Hyacinthina	i.	32	Messala	ii.	72
Hyppipylas	i.	34	Mimalloneis	i.	99
			Muti	i.	115
Jane	i.	58	Mycenis	v.	17
Iliade	i.	123	Nattæ	iii.	31
Ilias	i.	50	Nerea	i.	94
Iönio	vi.	29	Nerio	ii.	14
Jove	ii.	18	Nonaria	i.	133
	v. 50. 114.	139	Numæ	ii.	59
Jovem	ii.	43	Obba	v.	148
Jovis	ii.	21	Oenophorum	v.	140
Italio	v.	54	Orestes	iii.	118
Italo	i.	129	Pacuvius	i.	77
Jupiter	ii. 22. 23. 29.	40	Palilia	i.	72
	v.	137	Pannutia	iv.	21
Labronem	i.	4	Parca	v.	48
Latinæ	vi.	4	Parnaffo	Prol.	2
Lemures	v.	185	Parthi	v.	4
Licini	ii.	36	Pedio	i.	85
			Pedius		

# INDEX TO PERSIUS.

	Sat.	Lin.		Sat.	Lin.
Pedius	-	i. 85	Samios	-	iii. 56
Pegaseum	-	Prol. 14	Saturnia	-	ii. 59
Pericli	-	iv. 3	Saturnum	-	v. 50
Phyllidas	-	i. 34	Satyri	-	v. 123
Pirenen	-	Prol. 4	Scloppo	-	v. 13
Polydamas	-	i. 4	Scombros	-	i. 43
Pontifices	-	ii. 69	Siculi	-	iii. 39
Ponto	-	v. 134	Siliquis	-	iii. 55
Popa	-	vi. 74	Sis pro Si vis	-	i. 109
Prætor	-	v. 88	Socratico	-	v. 37
Prætoribus	-	v. 114	Solones	-	iii. 79
Prætoris	-	v. 93	Statio	-	ii. 19.
Prognos	-	v. 8	Stoicus	-	v. 86
Publius	-	v. 74	Surrentina	-	iii. 93
Puteal	-	iv. 49			
Pythagoreo	-	vi. 11	Tadius	-	vi. 66
			Thusco	-	iii. 28
Quinti	-	i. 73	Thuscum	-	ii. 60
Quintus	-	vi. 11	Thyestæ	-	v. 8
Quiritem	-	v. 75	Thynni	-	v. 183
Quirites	-	iii. 106	Tiberino	-	ii. 15
		iv. 8	Titos	-	i. 20
			Troiades	-	i. 4
Recutita	-	v. 184	Tyrannos	-	iii. 35
Remus	-	i. 73			
Rhenos	-	vi. 47	Vestidi	-	iv. 25
Roma	-	i. 5	Veientanum	-	v. 147
Romæ	-	i. 8	Velina	-	v. 73
Romule	-	i. 87	Veneri	-	ii. 70
Romulidæ	-	i. 31	Vestales	-	ii. 60
			Viatica	-	v. 65
Sabbata	-	v. 584	Vindicta	-	v. 88. 125
Sabino	-	vi. 1	Virbi	-	vi. 56
Sambucam	-	v. 95	Vulsenius	-	v. 190

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